

Autumn Millinery
Number

VOGUE

September 1 - 1917
25 Cents



The Vogue Company
CONDÉ NAST, Publisher



A Reproduction of
an original painting
made for The Fisk
Rubber Company
by Maxfield Parrish

FISK TIRES

The Modern Magic Shoes



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Fabrics

which will dominate the
Fall Fashions

Kitten's Ear Crêpe

REGISTERED
THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

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Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Fall and Winter Models

MISSES' TAILORED SUITS

Plain Tailored or Fur Trimmed



94

No. 94—Misses' Fur Trimmed Broadcloth Suit, in green, navy, brown, taupe, Burgundy or black; semi-empire strap belted coat, with deep collar and cuffs of Natural Skunk fur, tailored inset pockets; silk lined and interlined, new model skirt, 14 to 20 years.

39.50



96

No. 96—The New Vogue—Russian Blouse Suit of wool velour in beaver, navy, green, beetroot, brown or taupe; featuring a long single breasted blouse coat with high convertible wing collar of novelty velvet, gauntlet cuffs and pockets of self material, buckled belt; novelty silk lined and interlined; shirred back straight line skirt. 14 to 20 years.

49.50



98

No. 98—Misses' Fur Trimmed Wool Velour Suit, copy of "Bernard" model, made in our own custom tailoring workroom, in Russian green, Beaver, taupe, Java brown, Burgundy, navy or black; tailor stitched belted coat, silk lined, warmly interlined; shawl collar, border on coat and cuffs of Sable Coney or Mole Coney fur; new model straight line skirt. 14 to 20 years.

59.50

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Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants

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The Specialty Shop of Originations

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Present the New Fall Modes in

Distinctive "Flapper" Frocks

Reg. U. S. Pat. Office

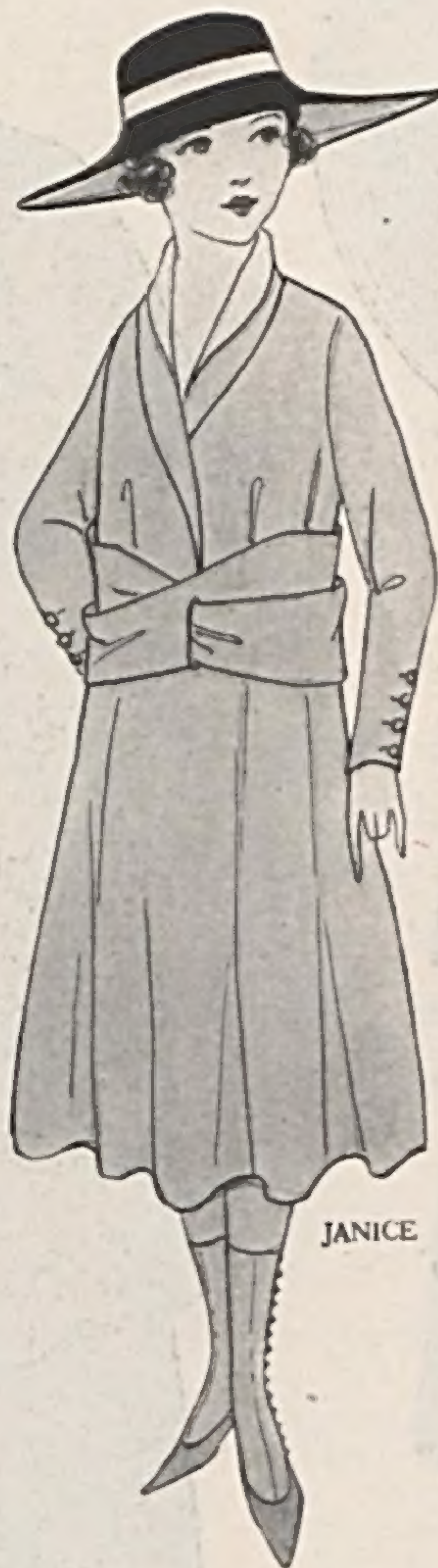
FOR THE HARD-TO-FIT GIRL OF 12 to 16



EDITHA



GWYNNE



JANICE



BETH



ALFREDA



DORIS

Typical new Frocks for the girl who has outgrown her years yet must be attired modishly and youthfully

EDITHA—"Flapper" straight line frock, braidbound, and box plaited, detachable waist of pique with hand-smocking; patent leather belt. In navy serge or Scotch plaid. Sizes 12 to 14. 12.50

GWYNNE—"Flapper" jumper frock of navy blue serge with detachable waist of pique; straight gathered skirt and peg pockets. Sizes 12 to 14. 11.50

JANICE—Long waist, straightline. "Flapper" coat-frock with winding belt fastened in back. Detachable white satin collar, fancy bone buttons. In navy and rookie. Size 14 to 16. 19.50

BETH—"Flapper" Scotch kiltie frock with detachable pique waist, and trimming of fancy bone buttons, in Scotch plaids only. Sizes 12 to 14. 9.50

ALFREDA—"Flapper" afternoon frock in combinations of plaided silk and serge outlined with silk stitchery. Georgette collar, fancy button trimming. In navy and brown. Sizes 12 to 16. 20.00

DORIS—"Flapper" frock of serge with hand embroidery. Vest, collar and cuff trimming of satin. Skirt plaited at back and front. In navy and rookie embroidered in contrasting shades. 22.50

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FIFTH AVENUE AT 38TH STREET, NEW YORK

Smart Fall Modes in Misses' Tailored Frocks

DISTINCTIVELY BONWIT TELLER & CO.
Sizes 14 to 18

CYNTHIA



CREANT



MONA



ROMA



CELENE

PEGGY

Featured in these frocks is Botany serge, the best character of serge made for tailored frocks. Narrow shoulders and closefitting sleeves are emphasized in all of these models.

CYNTHIA—Surplice belted bodice with white satin collar, skirt with outstanding pockets. In navy embroidery in delft blue or beige, in rookie embroidery in beige or navy. Sizes 14 to 18. 20.00

CREANT—In satin only. Bodice with white satin rever collar and chemisette, peg-top draped skirt. In black, navy blue, seal brown and Copenhagen. Sizes 14 to 18. 25.00

GABRIEL—Straightline frock with roll collar, tie and cuffs of white satin, strap belt with metal buckles, skirt with envelope pockets and "grandmother" tucks at bottom. In navy blue and rookie. Sizes 14 to 18. 25.00

MONA—One piece belted frock. Collar and turn back cuffs of white satin. Side drape skirt with honeycomb embroidery, plaited back and front. Adjustable belt to give long or short waistline effect. In navy blue. Sizes 14 to 18. 23.75

ROMA—Surplice basque bodice with self corded belt; peg-top draped skirt. White satin collar and cuffs. In navy blue. Sizes 14 to 18. 20.00

CELENE—Extra long waistline tunic frock with belt of serge combined with patent leather. Button trimming down centre back. Collar and chemisette of white satin. Tucked edge slash pockets on skirt. In navy blue and rookie. Sizes 14 to 18. 29.50

PEGGY—In wool Jersey only. Reverses and cuffs done in selftone embroidery. Embroidered batiste chemisette. In navy blue, Japan blue, mole, maroon, beige and brown. Sizes 14 to 18. 29.50

GABRIEL

Columbia Superiority is measured by Columbia Tone

Columbia Grafonola,
Price \$200
Other models \$15 to \$350
Prices in Canada plus
duty

THE FULL *living* power of Columbia TONE, its clear resonance and rich, rounded *truth* are due in large measure to the design, construction and method of "suspension" of the wonderful tone-chamber.

The tone-chamber of the Columbia Grafonola is a miracle of scientific acoustic perfection. Its dimensions, its curves, are as precisely calculated as those of the marvel violins of Stradivari.

And just as the *form* of a Stradivari violin might be imitated, but not its *tone-result*, so might the Columbia tone-chamber, without attaining the tone-result that tells any hearer beyond a doubt, "This is a *genuine* Columbia Grafonola!"

*Look for the "music-note" trade-mark—
the mark of a genuine Columbia Grafonola.*

Columbia Grafonola





Coin purse, tan pigskin or black pin Persian, "tray" design, shown open and closed flat, two compartments, one with flap cover. Size 2 1/2 x 2 1/2 inches: \$1.15; 2 1/2 x 3: \$1.25



Service drinking-cup, "telescope" design, folds flat as shown, in tan pigskin case, 3 x 3 inches: \$1.25

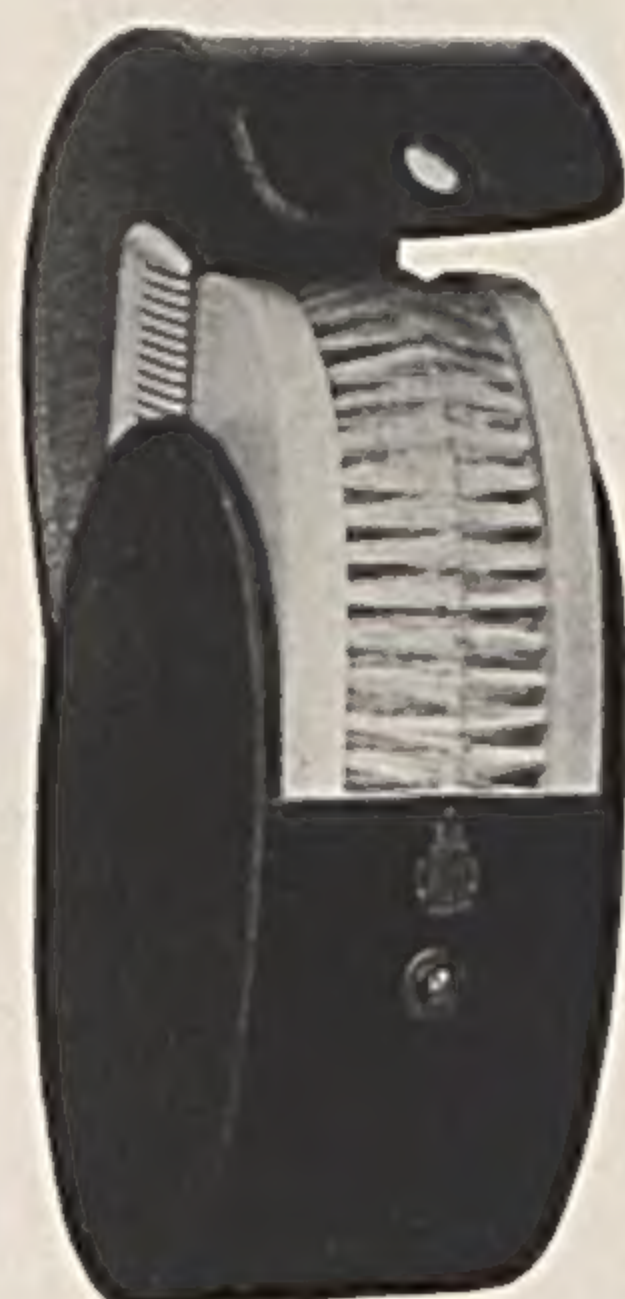


Match case, tan pigskin or black seal, folds flat, takes full contents of ordinary box safety or wax matches, two grooves for scratch paper, sizes 2 1/2 x 2 1/2 inches, 65c; 2 1/2 x 2 3/4, 75c.

At the Front

Cross Service Articles perfected since the war began, by our English factories, have proven indispensable to thousands of men.

A few are here illustrated,—the rest in a "Service Pamphlet," for which we urge you to send.



Military brush case, tan military stripe leather, with two ivory-celluloid brushes and comb, 4 1/2 x 3 inches, \$6.00. With black ebony fittings, \$5.50



Pocket folding photograph cases, limp morocco in colors, silk lining, transparent celluloid protection for from one to four pictures:

Opening:—2 x 3 1/2 inches. Card size.		Opening:—3 1/2 x 5 1/2 inches. Cabinet size.	
1-picture size.....	\$2.75	1-picture	\$3.75
2- " ".....	3.50	2- " ".....	4.50
3- " ".....	4.25	3- " ".....	6.00
4- " ".....	5.25	4- " ".....	8.00

Cigar case, stiff morocco, full protection from breakage, silver mounting. Sizes: 4 1/2 inches deep, \$5.00; 5 1/2 inches, \$5.50; 6 1/2 inches, \$6.00. Engraving plain block letters, each 10c; shaded, 25c each



Toilet case, only 8 1/2 x 5 1/2 inches, tan water-proof army-cloth, white rubber lining, compartments for military and shaving brushes, comb, tooth brush and guard, standard size shaving and dental cream, soap, wash-cloth in pocket. Complete: \$5.00



Service "roll-up" toilet case, tan water-proof army-cloth, leather binding, side flaps. 9 1/2 x 6 1/2 inches closed, metal mirror, brush, soap box, shaving brush and soap; comb, tooth-brush in guard, and dental cream in adjustable loops, extra razor loop. Complete: \$11.50



"Twenty-cigarette" case, all leathers, silk lining, pockets either side taking 20 cigarettes in all; as thick only as 2 cigarettes: 6 1/2 x 3 1/2 inches closed; black pinseal: \$4.75; tan pigskin: \$5.75. Initials, stamped 25c extra

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Name and regiment branded, per line . . . 25 cents



Identification strap, tan pigskin, comfortable for wrist or leg, does not reflect light, surest means of identity: with name, regiment and religion branded inside. Complete: \$1.25

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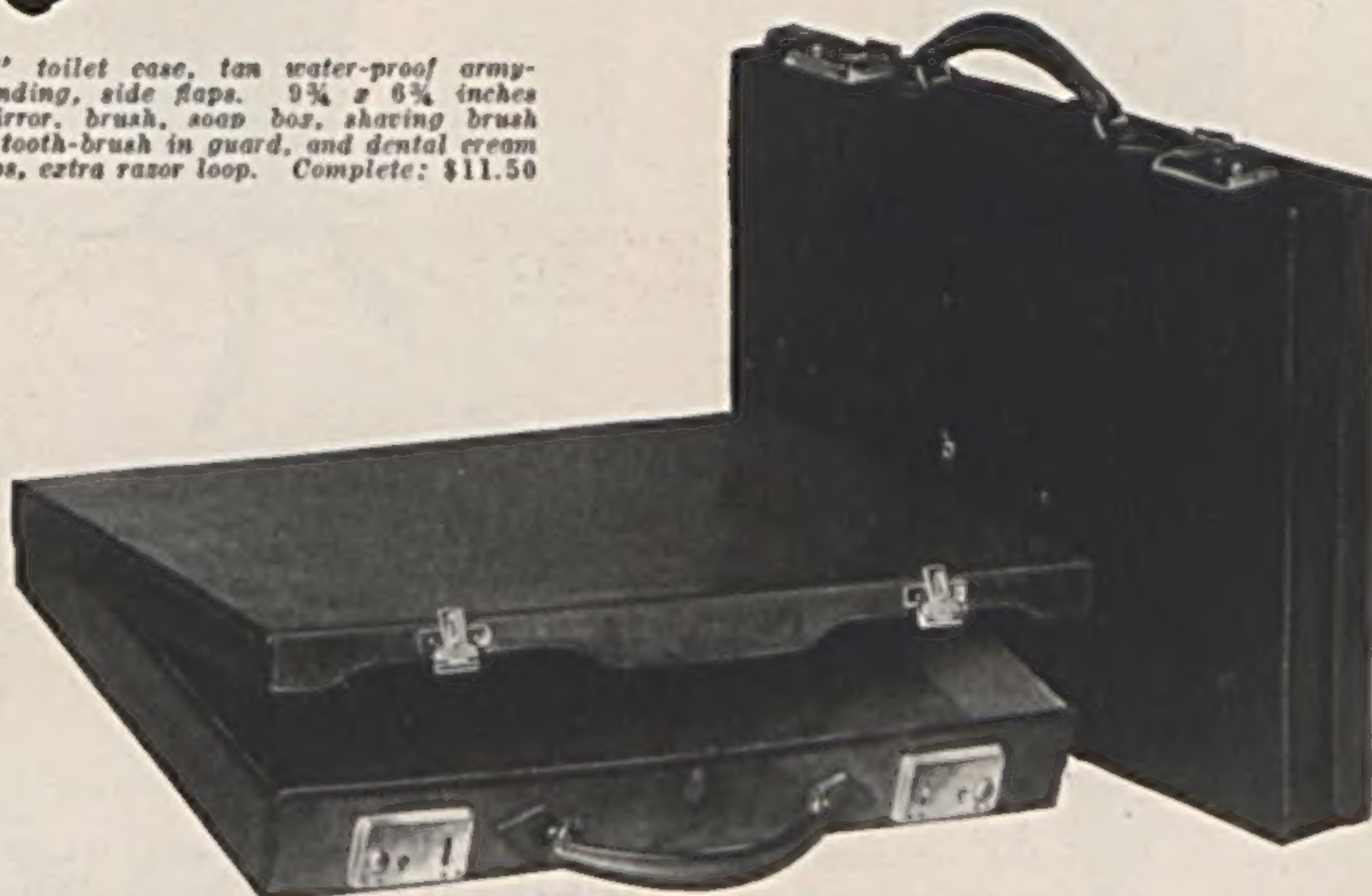
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WANAMAKER FASHIONS for SCHOOLGIRLS

14 to 20 years



"MARYA"—Copy of the London coat which is considered by young English girls to be the best all-around model. Fashioned of heavy wool velours in rich shades of taupe, brown or navy blue; half lined with peau de cygne; \$29.75.



"ANISIA"—Our own Parisian tailor created this suit. The copy in a smart mannish suiting is trimmed with bone buttons and rows of silk stitching. In mixed tones of green, oxford or brown; \$39.75.



"NADEZDA"—This frock of navy blue serge has so many new features that there is not sufficient space to describe them—the tight underskirt deserves particular mention. Belt is finished with a large black buckle; bone buttons; \$35.



"FELICITA"—This is a French tailor's latest interpretation of a dressy suit for young girls. Although the coat and skirt are pleated the new straight silhouette is perfect. Wool velours in navy blue, beet-root or falcon; collar and inset cuffs of a new material, "kerami"; \$49.75.



"SONIA"—An ideal school frock of navy blue serge with collar and inset cuffs of white pique. Buttonholes are carefully bound with the serge; \$19.75.

"ZIA"—The natural waistline is again introduced in this charmeuse frock; navy blue, taupe or black; collar and cuffs of white satin; \$29.75.

Purchases may be made in the store or by mail.

JOHN WANAMAKER
New York



"LEUCADIA"—We have especially designed this Georgette crepe frock for wear at concerts, teas and the other happy informal events of the school year. It is a simple creation with many pleats and soft folds. In gray, French or navy blues; \$32.50.

Mme Lyra

CORSETS

4875—For Well Developed Figures. A Corset that gives remarkably stylish lines to the full figure. The low girdle top is designed on new lines, giving more style, more comfort, and protecting the diaphragm. Graduated clasp; elastic gores. Fine Coutil, white. at \$7.50.
3675—Same design, in white coutil at \$5.00.

The Corset Without a Peer

Corsetry has attained a degree of perfection that is truly wonderful. The woman of fashion no longer finds it necessary to examine different makes of corsets to find the model which meets her individual needs.

One corset in particular, the Mme Lyra Corset, is recognized by the discriminating, fashionable woman as the ideal corset. Faultless in Fashion, Fit and Fabrics.

You will see in the new autumn models additional reasons why women who know fashion regard the Mme Lyra Corset as the corset without a peer.

3683—For Slender and Medium Figures. Light and very flexible; ultra fashionable in design, with low girdle top, long skirt, two hooks below clasp. Ideal in its youthful, modish lines. In pink brocade. \$5.00.

6683—Same design in exquisite pink silk brocade at \$10.00.

3611—For Slender and Medium Figures. Splendid model for one desiring extreme freedom above waist and well corseted effect below. Very low bust with elastic around entire top except at back. Higher in back to mold shoulder flesh; free hip. In white or pink brocade at \$5.00.

2411—Same design in white or pink coutil at \$3.50.

3695—Rubber Ribbon Corset. Made of elastic ribbon, scientifically fashioned to give same stylish lines as cloth garments. Ideal for sport, for negligee, for any occasion where extreme comfort is desired. In pink; sizes 18 to 30. \$5.00.

3694—Same design with lower bust and shorter skirt. \$5.00.

12023—Ultra Fashionable. The most exquisite model of all Mme Lyra Corsets. A model in which neither expense nor time has been spared to make it the most perfect of corsets. Low bust, long skirt, one hook and lacing below clasp; rich white or pink silk. \$25.00.

Same style is also made in Brocades and coutil at \$12.00, \$8.50, \$6.50.

Mme Lyra Corsets are sold in the better stores and shops in most cities. There, experienced corsetieres will gladly assist you in choosing the perfect Mme Lyra model for your individual figure.

Look for the name
Mme Lyra
in every Corset

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Of all Vogue's issues, the numbers below are in greatest demand. It happens every year that these numbers are sold off the newsstands in two or three days.

Forecast of Autumn Fashions

Dated September 15th

Paris Openings Number

Dated October 1st

In order to make sure of getting your copies promptly—indeed, to make sure of getting them at all—it is necessary to forewarn your newsdealer *now* that you will want them. Tear out this page and give it to him as a memorandum that you must have these two important fall fashion numbers.

*25 cents a copy
\$5 a year*

VOGUE

*Condé Nast, Publisher
Edna Woolman Chase, Editor*

19 WEST 44TH STREET, NEW YORK CITY

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figure. Scientific
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and making, plus
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qualities, insure
the utmost com-
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Vanity Fair UNDERSILKS

Our song-writers may insist that they're wearing things higher in Hawaii, but it distinctly is not 'comme il faut' in underwear circles! Take silk undervests, for example, four—yes, actually four—precious inches have been added to the ordinary length undervest to make the Vanity Fair extra-length glove-silk vest!



The extra four inches in the length of this vest mean untold comfort, a clean-cut silken line from corset end to stocking top. Think of freedom from that uncomfortable roll when your vest climbs up beneath your corset! One simply can't have poise in a too-short undervest!

Whatever the article, whatever the weight, Vanity Fair quality is always the same.

THE VANITY FAIR "PLUS-FOUR-INCH" VEST COMES IN BODICE TOP OR IN ROUNDED NECK STYLE

Vanity Fair has always leaned strongly toward bodice tops—coming fashions cast their shadows before and the trend of style in outer dress means bodice tops in under dress!



Vanity Fair Full Cut Knickers



Vanity Fair Union With Patent Sure-lap Closing



Vanity Fair Pettibocker The Very Newest Conceit in Underpatel



Vanity Fair Evening Vest With Elastic Draw-string



Vanity Fair Rounded Neck Extra-Length Vest

BOTH bodice top and rounded neck vests are attractive—expressively dainty in pink and white. Some are embroidered, and the patterns are irresistible—clusters of eyelets and luxuriously heavy French solid embroidery. The evening vest with no shoulder straps at all is kept in position with an elastic draw-string.

Just about the time women decided that a silk union suit simply wouldn't stay closed, along came the Vanity Fair new union with its patented closing. There's one model for the tall slim figure—another for the shorter, heavier build, and a third for the average type. You can't help being fitted in a Vanity Fair union suit. Perhaps it's the military wave and the publicity it gives the "other" sex that makes knickers so favored by femininity this year. At any rate, not since the time Joan of Arc won distinction in bifurcated attire have knickers so totally eclipsed petticoats.

The Vanity Fair Pettibocker means more real emancipation to us, more actual freedom than the ballot itself! Your Pettibocker stays in place just above your shoe tops by means of the gently firm grip of its elastic cuff. You may have it to match your suit or in effective contrast. The colors are gray, purple, green, taupe, navy, sand, gold, and black. For evening wear you may also have pink and white.

The shorter knickers of Vanity Fair are distinguished for their extra-fullness. This means not only comfort, but extra life to the knicker. Some are finished with French elastic and satin bow at knee, others with plain elastic band. Pink and white, and some in darker colors.

Made of the glove silk which Vanity Fair silk gloves have made famous. The shops that carry smart apparel always carry Vanity Fair.

SCHUYLKILL SILK MILLS, READING, PA., U. S. A.



*Just the Dress
for College!*

If you can have but one Betty Wales Dress, let that one be the adorable model—the "Antigua"—here shown.

Mannish French serge in navy or black, cut on the smart, youthful lines that make Betty Wales Dresses so delightful. But the touch of touches is the belt with its trimming of 1700 natural beads in black and scarlet, woven by native women of the tropics, hence the special name, Betty Wales "Antigua." Sizes 14 to 42. Price \$18.50.

*Betty Wales
Dresses*

Trade Mark Reg. U. S. Pat. Off.

But one exclusive store in a city carries Betty Wales Dresses. You will find there many other models for school or street, also lovely dresses for semi-formal and evening wear, each a delight to the girl or woman who wants superiority in style, material, and workmanship combined with youthful charm, refinement, good taste, and all at a most moderate price. Look for the Betty Wales label before you buy.

If there is no Betty Wales Agent in your city, your order and remittance for this dress should be sent direct to us. Delivery free of charge from nearest agent. Catalog free. Enclose 20c for statuette of Betty Wales jolly, lucky Ploshkin.

Betty Wales Dressmakers
101 Waldorf Bldg. New York



S. WERNER.



New York

VOGUE'S SCHOOL DIRECTORY



New York

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Sargent20

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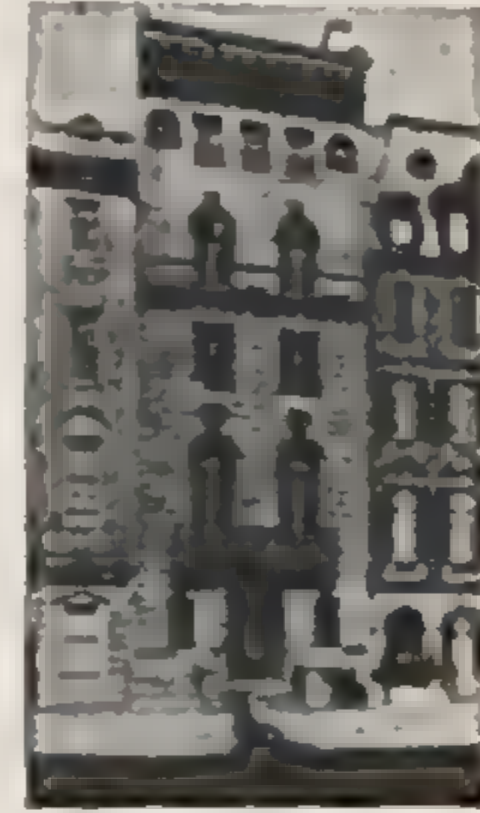
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The GARDNER SCHOOL FOR GIRLS

11 East 51st Street

New York City



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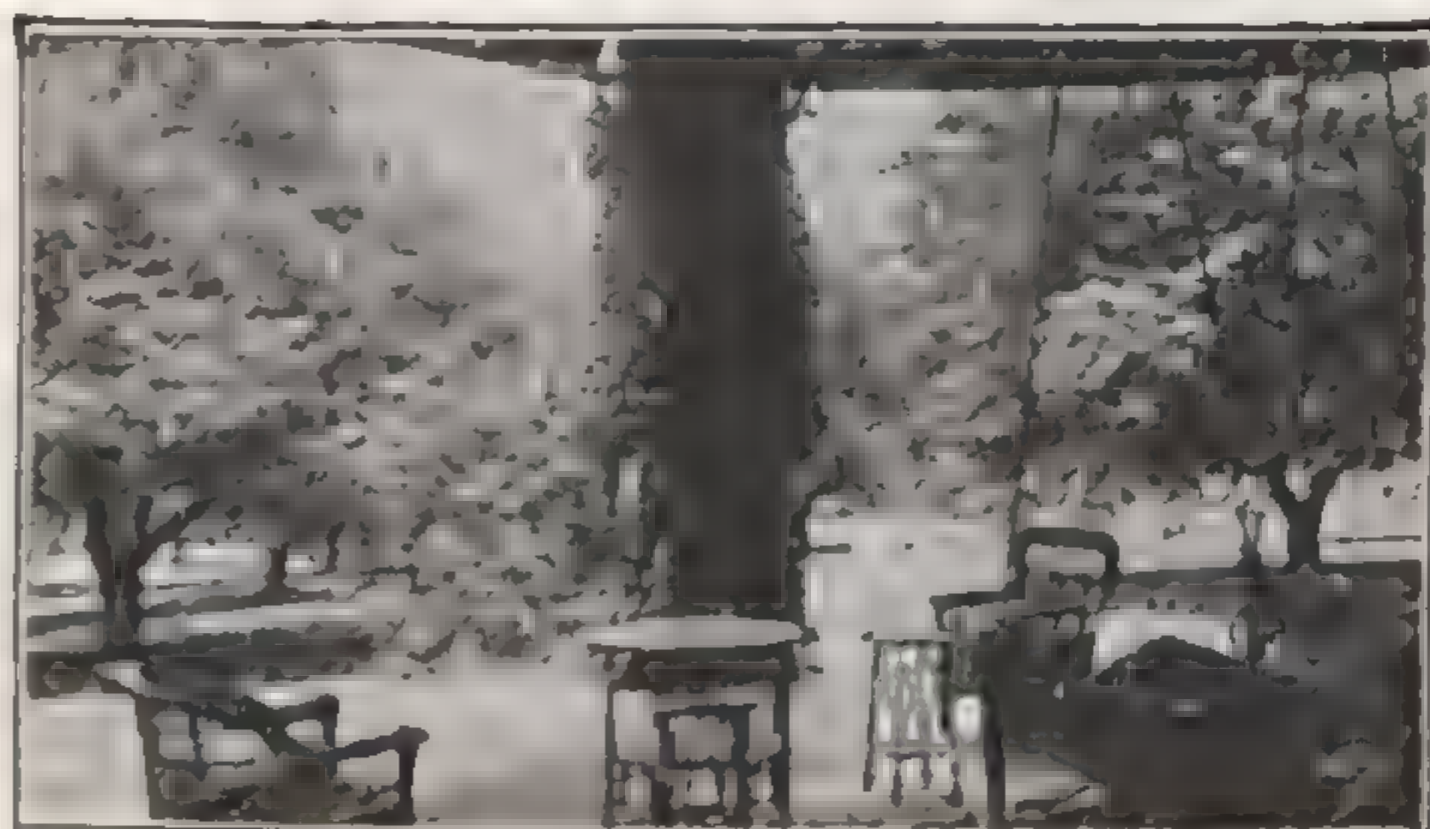
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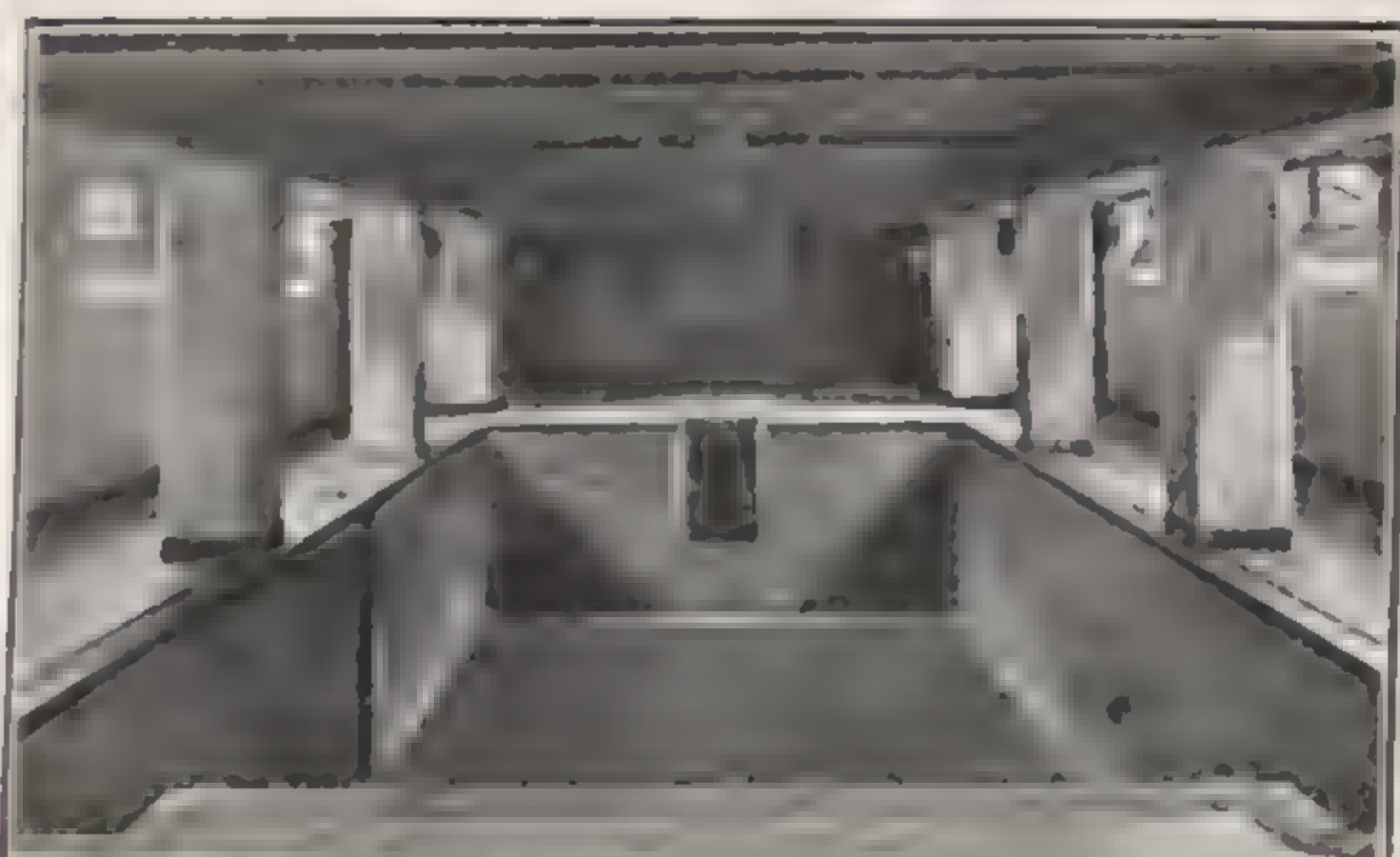
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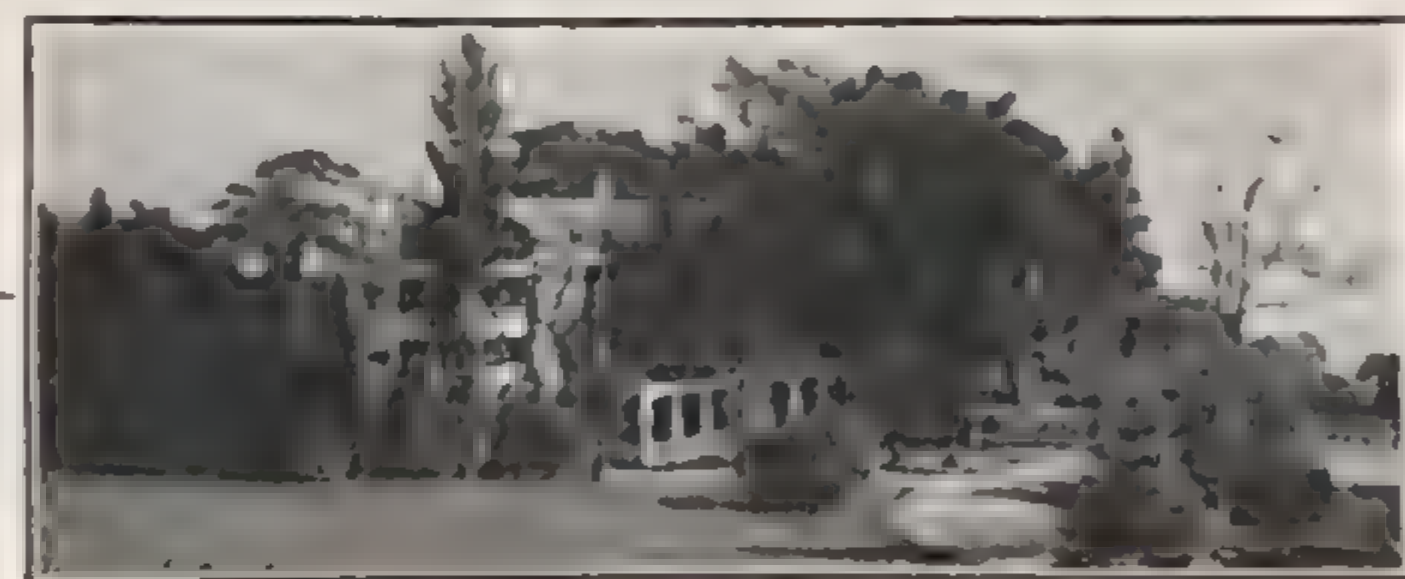
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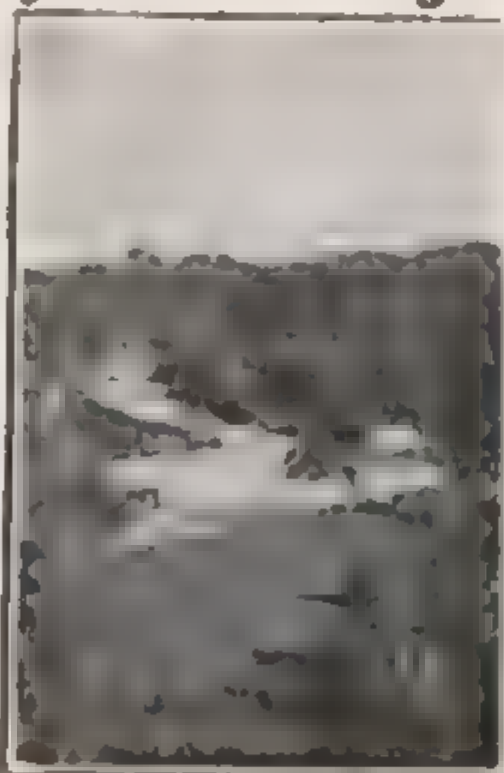
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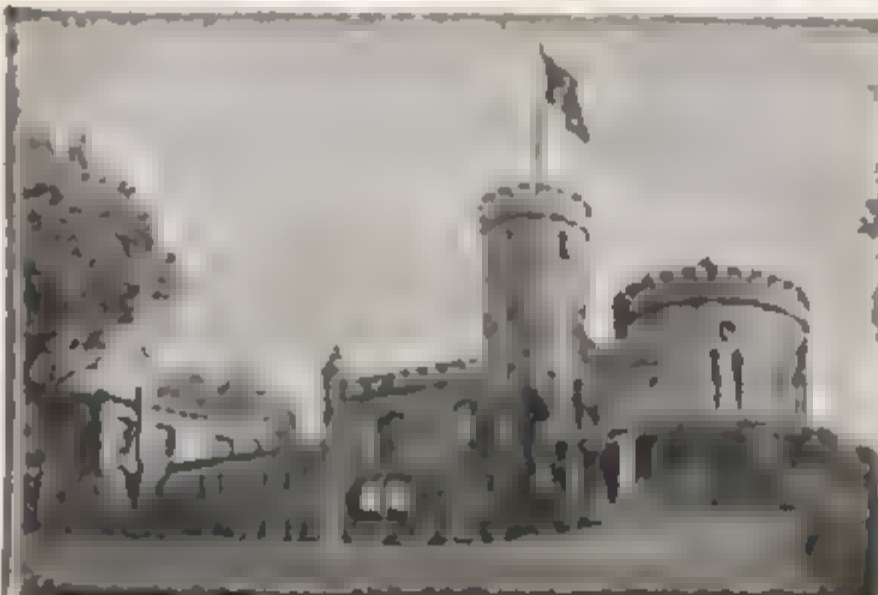
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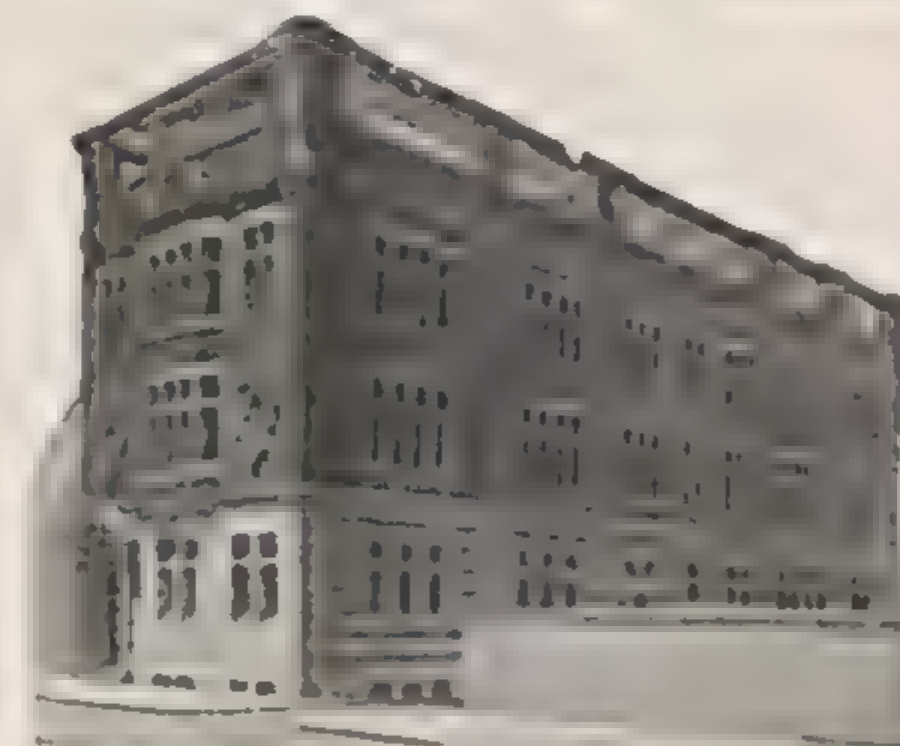
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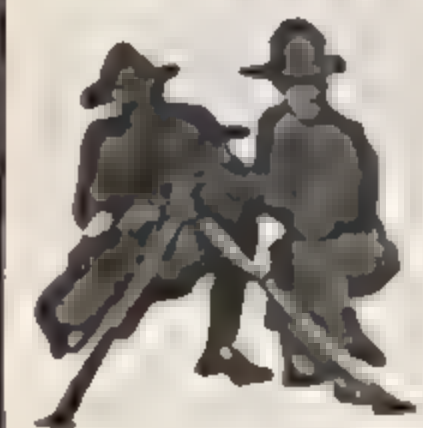
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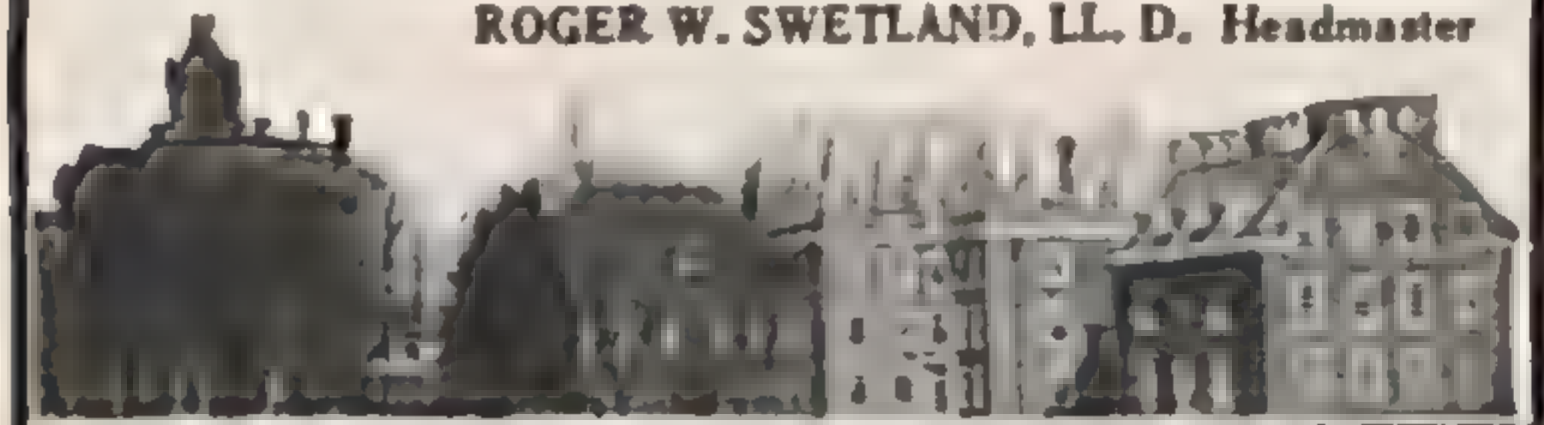
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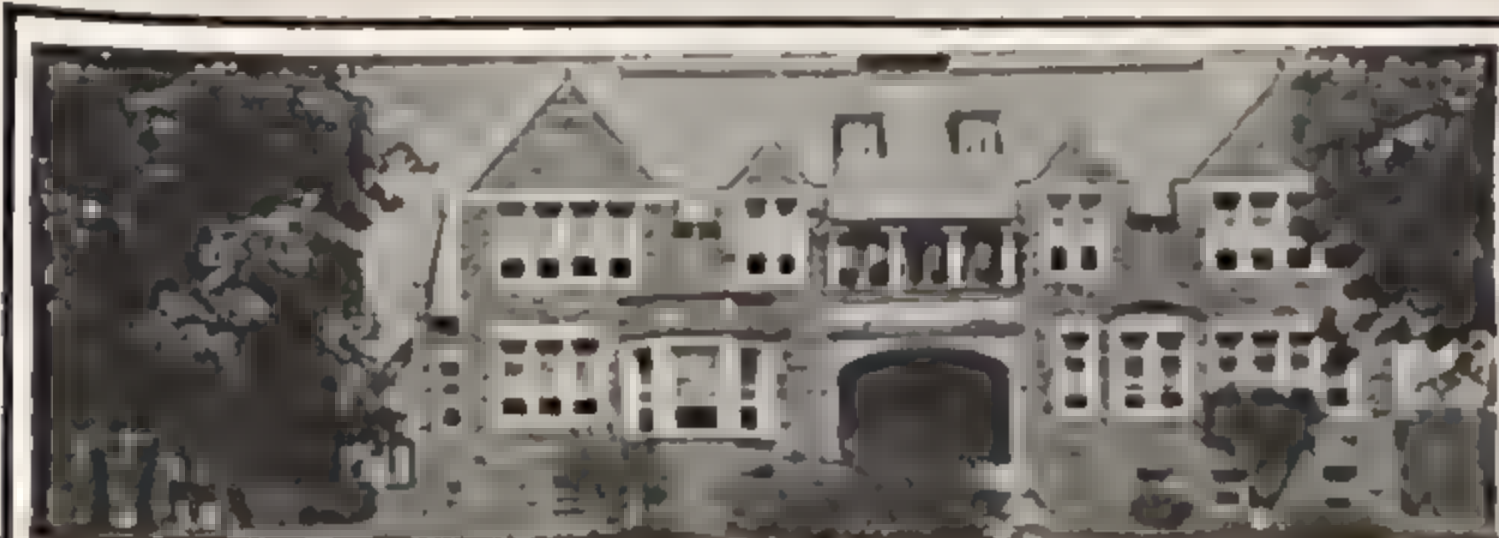
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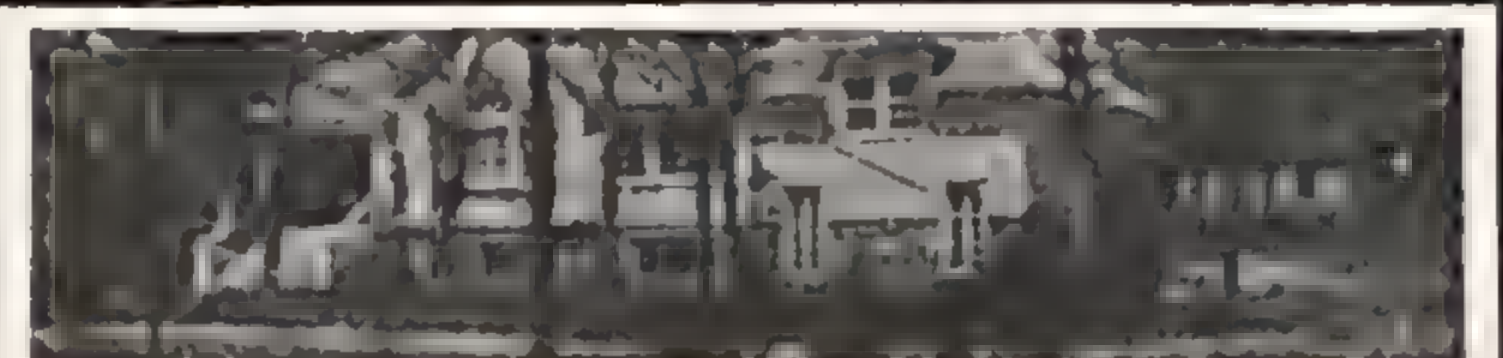
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DEVON MANOR



(Above) Panorama of Side Campus

(Oval) The Main Building

Entrance Hall

A Bedroom

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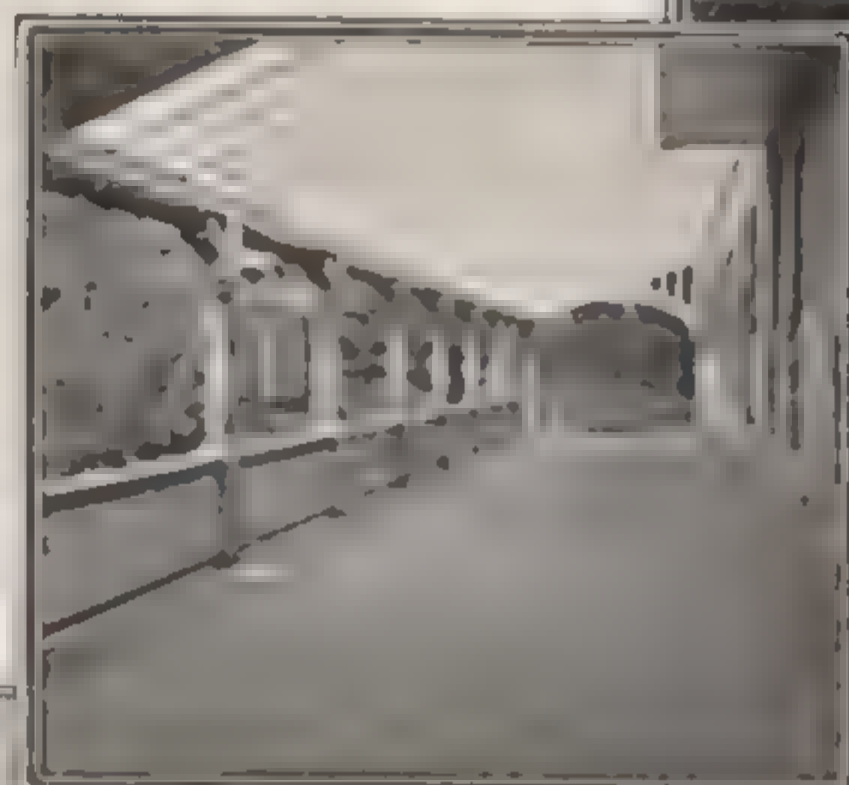
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Out for a Canter



The Side Veranda

View of
Grounds from
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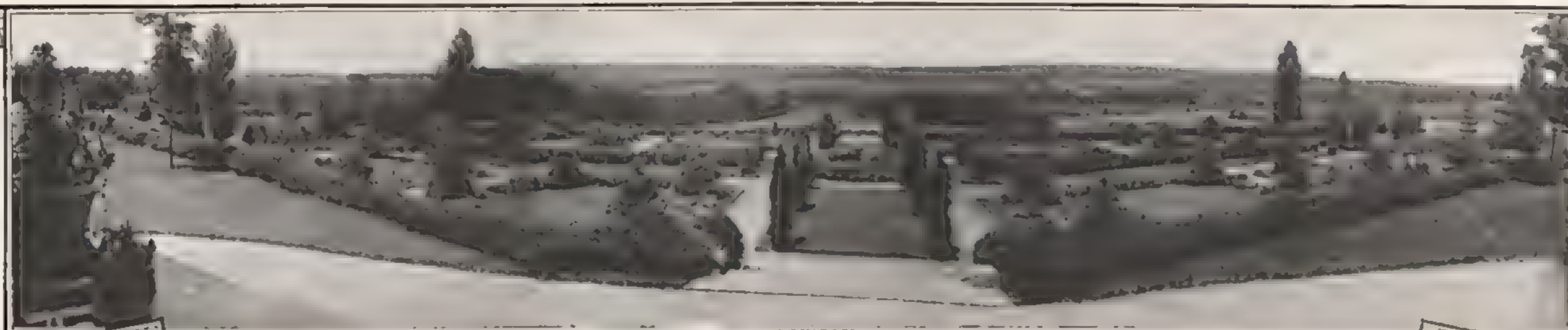
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Entrance Hall at Princeton Home



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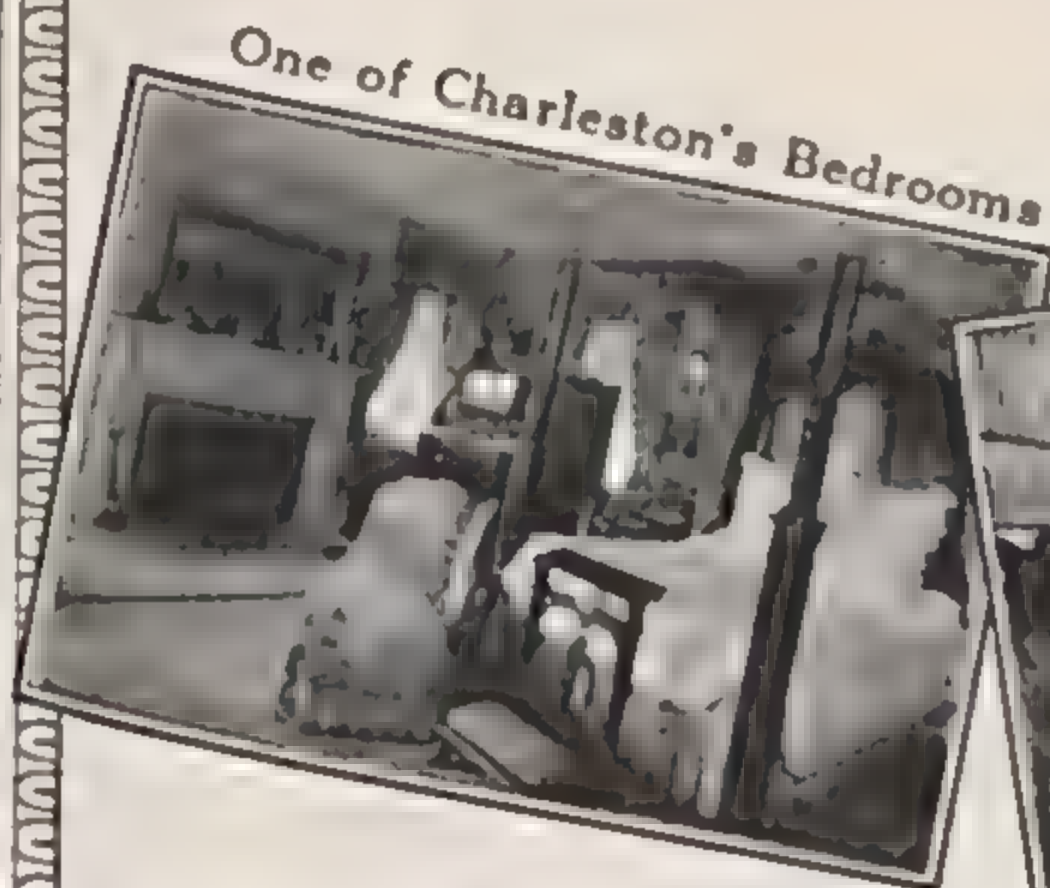
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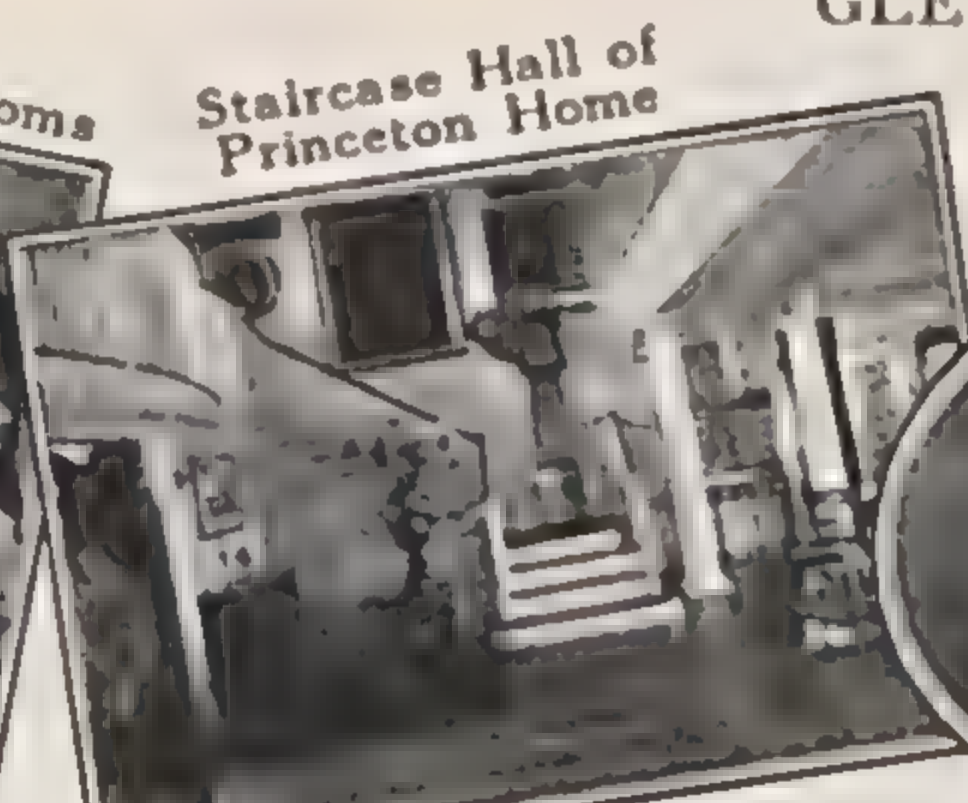
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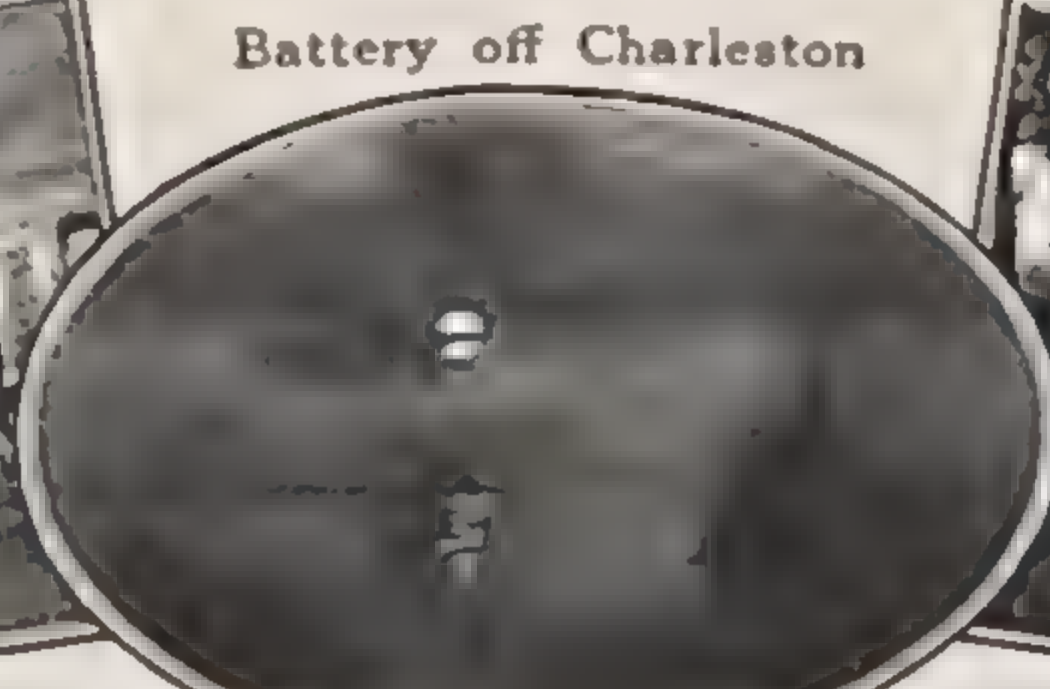
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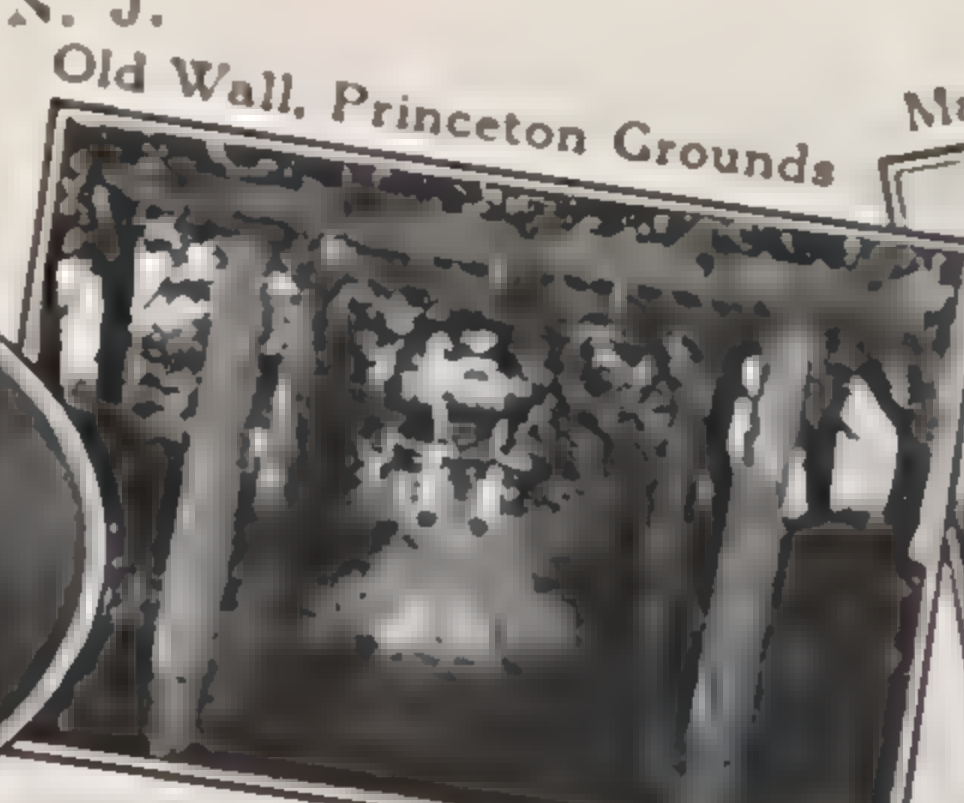
One of Charleston's Bedrooms



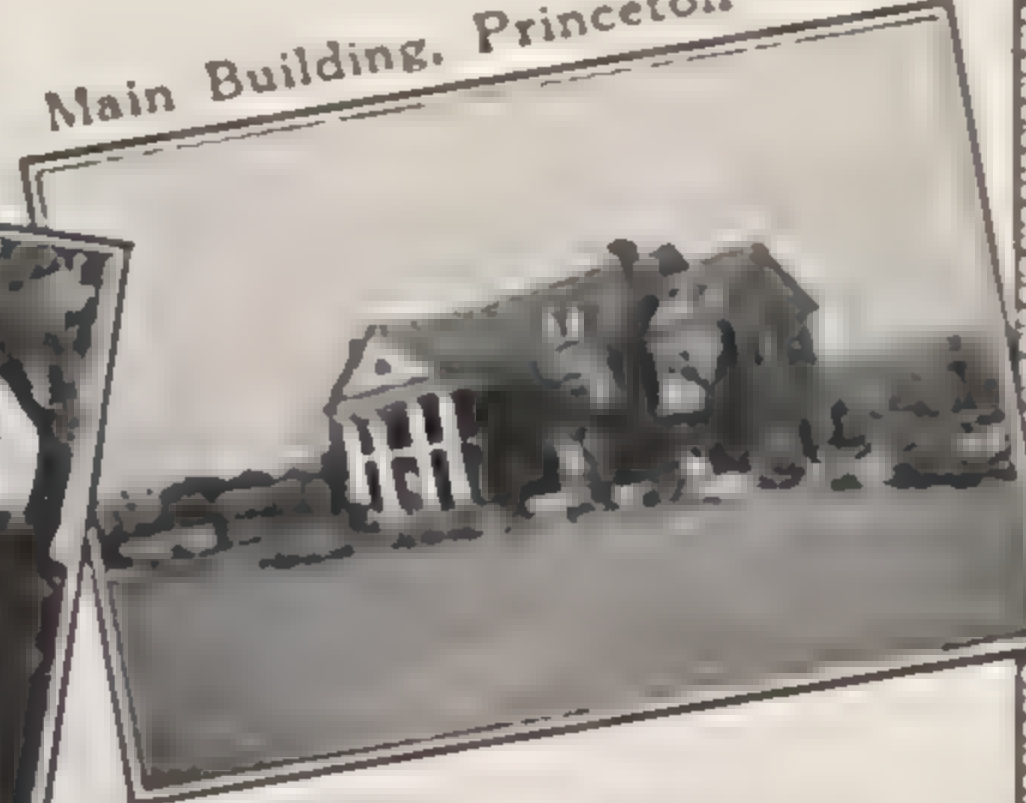
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VOGUE'S SCHOOL DIRECTORY

District of Columbia

A VISIT TO A SCHOOL
FOR GIRLS IN A
FOREST AND A GLEN

JUST outside the City of Washington there is a spot which girls in search of a worthwhile school will want to visit. Alighting at the station, you face a little forest dipping into a deep glen and rising again to still higher levels, in which you catch a glimpse of towers and balconies. In the far bottom of the glen runs a brook, and high above the running water there is a bridge of many piers and arches.

As you near the school you see through the trees the curved portico of a Colonial building, and to the left the red-tiled roof of a Tuscan villa. Here and there are strange little structures—a Windmill, a Castle, a Swiss Chalet, a Japanese Temple, an old California Mission House. Rising above all is a great building with piazzas, pinnacled roofs and fluttering flags.

Different as it all may seem from any school you ever knew, it is still, you are sure, a school. Crossing the bridge, one of the girls has offered to show you more: the beautiful Odeon where the plays and concerts are held, where the classes graduate; the Senior Residence—the House of Self-Control, where the final year of school is spent, a large and busy family—the leaders of all the school life. She will guide you through the Main Building; then to the beautiful Chapel and the sound of organ music. You enter the Gymnasium, alive with action. It is a holiday and many of the girls on the green fields are playing hockey, tennis or basketball. Down the road from the stables come the girls on horseback. Others have gone to Washington, to Arlington, or down the Potomac.

On the morrow the usual work is going on as in every good school or college, but your guide will be eager to show you the homemakers' rooms, where some are cooking, some serving luncheon, others sewing; the Craftsman studio; the greenhouses, where the floriculture classes are learning the delight of gardening.

You will learn how the new girls choose the club they want to join, and how the club chooses the new girls, until everybody finds


her right social home and not a soul is forgotten. And finally, if you would like to see views of what has been described and to continue the story of the ideals and the purpose of the National Park Seminary, then write for the larger illustrated catalog. Address The Registrar, National Park Seminary, Box 173, Forest Glen, Md.



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During the past six months probably a greater change has been made in the relation of women to public life than the past sixty years had caused. Today, no apology can justify the idle girl.

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District of Columbia



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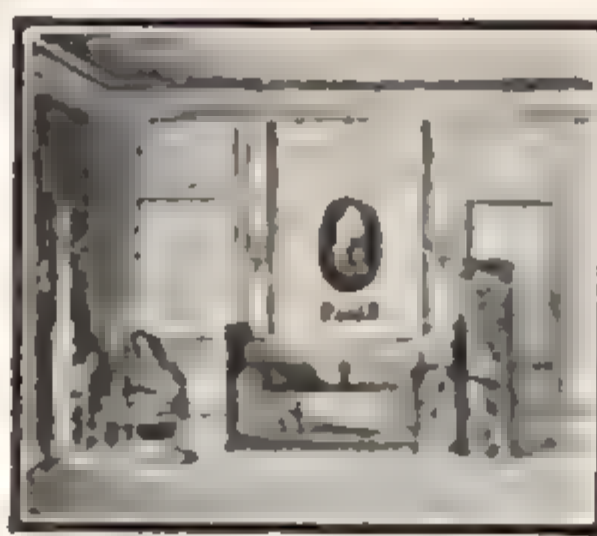
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Your message for the October 15th Vogue should be received on or before September 5th. Address all communications to Sales and Exchanges Service, Vogue, 19 West 44th Street, New York.

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1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
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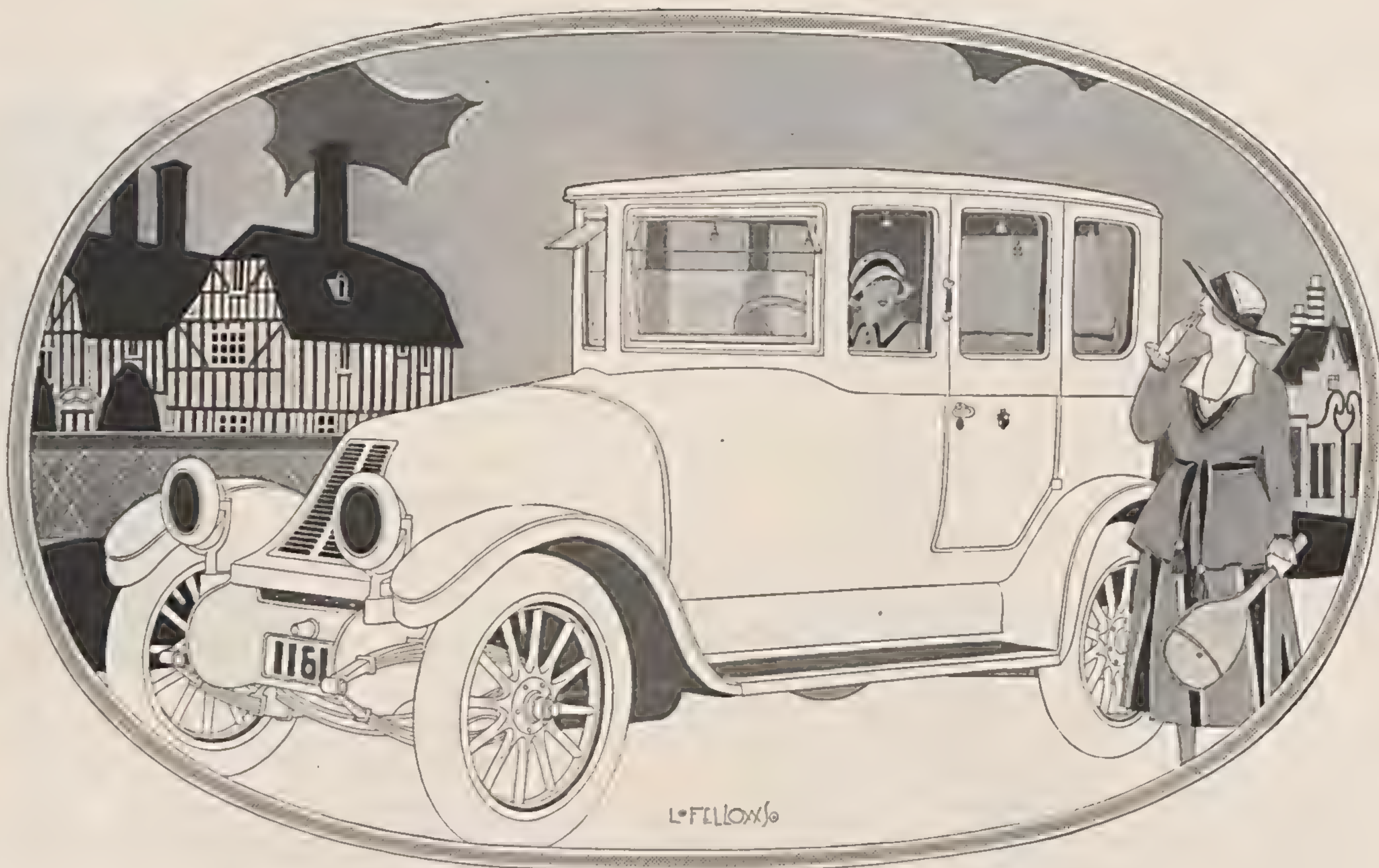
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The Next Vogue

THE FORECAST NUMBER OF VOGUE

IT'S one thing to say that a thing is going to happen, and it's decidedly another to prove it. One of the best things people do is to tell you just where you make your mistake and what will happen after you have made it. But Vogue was never like that; Vogue is now telling you where you won't make your mistake,—and that's by reading its next issue—and what will happen after you haven't made it.

THE GOOD WORD FROM PARIS

Vogue is going to tell you what fashions are going to happen during the autumn and winter months and then is going right ahead to prove what it says with, first, a letter and sketches from Paris, and then, with many other articles and photographs and drawings that will be simply an overwhelming mass of circumstantial evidence. These will leave you in absolutely no doubt as to what sort of silhouette is expected of you this autumn and what is the smartest way to get it. And that's why the next number of Vogue is called the Forecast number.

"A tall blond was seen walking in the Bois." That is probably the best way that any story can begin; anyone would be interested in that. And every woman present will ask quickly, "And her clothes,—what of them?" Vogue is going to run whole pages of stories, and none of them "continued in our next," of just what that tall blond, otherwise known as the Smart Parisienne, is wearing. You will be told whether she, even for one smart curve, betrays the princess line, whether she seems to show the Chinese influence, and just what her sleeves are doing.

YOUR AUTUMN WARDROBE A CERTAINTY

If her silhouette is straight, you shall know it, and if it is that she prefers to let the world know just where her waist-line really is, you shall hear of that too. And to know these things is to know the tendencies and certainties of the autumn mode.

When Vogue gets through telling you this good word from Paris, it will go on to tell you

what the best New York houses have done to make our autumn and winter wardrobe a successful thing. There will be suits, of course, and furs and wraps and frocks to dine in and frocks to wear if you are still in the country. In short, when you have seen all these things, you may take steps about your exterior and without the shadow of a doubt lingering in your mind as to the smartness of the result.

After all these things are thoroughly discussed, there are, strangely enough, other things to talk about. Vogue is never happier than when it is giving some altogether new and startling information on some interesting subject. So, there are to be, among other things, pictures of Adolph Bolm's new ballet and several pages of gardens, and others of a beautiful English house. Vogue's regular criticism of the stage begins in the next issue, too.

Then there is the letter from Newport. Vogue just can't let history go on being made the way it is there without speaking about it.

Really, you are going to like the next number of Vogue.

VOL. 53. No. 5.

WHOLE NO. 1078

Cover Design by Rita Senger

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C O N T E N T S

for

SEPTEMBER 1, 1917



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Charlotte Fairchild

M R S . O L I V E R H A R R I M A N

Mrs. Oliver Harriman spends some of her leisure moments at Ridgely, her country house in White Plains; but the greater part of her time is devoted to the Junior Patriots' camp at Farmingdale, Long Island. At this camp, boys of from sixteen to twenty are learning to be good farmers and good soldiers; it is a venture which has attracted much attention: others interested in it are Mr. Hamilton Fish, junior, Mrs. Harry Payne Whitney, Mrs. William K. Vanderbilt, Mr. Clarence Mackay, and Mrs. Arthur Iselin



The line of this Marie Lancret hat is odd, but it is perfect—a round hat is roundly banded with kolinsky, with two black bat wings cupping the beige duvetyn crown between their stiff circles; from Gerhardt

ONCE MORE *the* QUESTION of HATS,—and *the* ANSWER

Our Autumn Hats Are to Be All Line,—Clean, Smooth, Subtle Line, Unobstructed by Frills and Furbelows, for Trimmings Will Scarce Be Allowed Breathing Space; These Lines Will Be Interpreted Chiefly in Velvets and Such Cloths as Duvetyn and Velours

A HAT is a covering for the head with a crown and a brim," says the dictionary. There have been times in the history of millinery when that would have been far from an adequate definition, and when it would have given to, say, a Zulu woman, inquisitive in the ways of femininity and deeply serious about instructing herself in the wiles of western apparel, no faintest idea of the truly magnificent concoctions of feathers, ribbons, velvets, and laces that women wore upon their heads. To-day, however, that is truly what a hat is; that is its sum and substance—"a crown and a brim." But the ways of that crown and brim are devious and subtle. It is the shape and the shape alone that counts this season.

Hats, both large and small ones, are shown everywhere. And each, lacking the opportunity to attain individuality by means of trimming, strives for that chic of line that, after all, makes millinery. A brim and a crown—that is all. Some even dispense with the brim, but none with the crown. Most of them have overdevelopment of the crown; and some, like the famous Strasburg goose, which is almost all liver, are almost all crown. Each crown is as different as possible from every other crown. For the most part they are high and thick. Some of them look "mashed in" or crushed, while others sweep to great heights in a series of clever drapings. Some well-meaning crowns start out to be tall, straight, and slim, but early collapse and achieve nothing more startling than a miniature tam-o'-shanter.

THE MATERIALS USED

Naturally, one would suppose that, lacking trimming, these hats would attempt something quite unusual and varied in the way of materials. We would expect something very wonderful to make up for the modesty of trimming. But not at all; not wonderful nor startlingly new in the least are the fabrics of these autumn hats. Yet how could any shape be shown to better

advantage than when made up in velvet—black velvet? Black velvet leads all other fabrics as a millinery favorite, but black panne velvet is a close second, and the combination of ordinary velvet with panne velvet is extremely smart.

Many of the usual millinery fabrics are so scarce that a number of hats have been produced in cloths such as duvetyn, velours, and camel's hair. Some felt is being used, too, but felt also is at a premium. Marie Lancret, in the hat shown at the top of the page, has used beige duvetyn to unusual advantage, combining it with a band of kolinsky and bat wings which cup the crown; the effect is as striking as it is

pretty. One or two new colors, too, have made their appearance and are quite noticeable in all the collections. These colors are unusually lovely in velvet. There is a peculiar shade of coral pink or coral red, one might call it, it is so deep in tone. Then there is a sister color called rust-red; and it is exactly the color of rust. This is very smart and is shown in materials as well as in feathers and ribbons. Munition gray is the color of powder and smoke—a blue gray which is new and unusual, although the significance is heart-breaking. After all is said and done, black leads in smartness. This is true as well of millinery as of dresses and wraps, for Paris is in a sable mood that does not countenance colors.

The few trimmings that are used are the simplest possible, but they are placed with deft fingers so that none of the chic of the shape is lost. Ostrich (and one might add, "disguised ostrich," so many are the varieties of ostrich this season) is the smartest form of trimming. Burnt goose feather is shown in a number of forms and ranks next to ostrich in its degree of smartness. Gaura, and especially pompons of Japanese aigrettes or gaura, are exceedingly chic; but smarter still is a pompon of clipped ostrich. Maria Guy uses tiny tips of ostrich, as shown in her model at the bottom of page 41, on a high close-fitting turban of prune colored velvet. Each tip nods toward the front and each is a different shade, giving the hat that quaint old-fashioned look that is now so smart. Talbot uses ostrich as a fringe to outline one of her new shapes—witness the model sketched at the left on page 41. This is a four-cornered hat of panne velvet with an air of history about it, for somehow, although it has four corners, (and of course we all remember that Lafayette's hat could boast but three.) it reminds us of that admired patriot. The line of the hat is not at all obscured by the narrow fringe of ostrich strands in a light tan shade which outlines each of the upturned four sides.

(Continued on page 42)



It is line, not trimming, that makes or mars a hat this season. Black velvet, trimmed with a pompon of Japanese aigrette, is a new Reboux model. The crown is medium high and straight, and the brim is softly draped from the outer edge to the inside; the whole effect is very soft; from Bendel



This large Georgette shape turns up abruptly at one side, strangely like the hat of a United States soldier. The crown is indented, and although there is absolutely no trimming, its beauty of line makes one of the loveliest hats of the season

HATS FROM THURN



This black velvet Reboux hat has the air of being crushed; the brim turns up all around; the only trimming is a rosette of silk cord and fringe on one side



Marie Louise combines deep gray velvet with a top of platinum colored silk. Shaded gray and uncurled ostrich outlines the upper part of the soft graceful brim



This is a season of definite line; nothing could be more decided than the four stiff gray and black feather fancies on this Talbot turban of munition gray velvet

"MY FORM IS MY FORTUNE,"
SAYS THE SEASON'S HAT, FOR
IT HAS DONE AWAY WITH ALL
BUT THE SIMPLEST TRIMMINGS

Photographs by Alfred Cheney Johnston



In direct contrast to the season's many turbans, is a large flat black velvet shape with a high straight crown; it was designed by Talbot. The cock feathers and golden glow flowers which trim it are silvered; this gives a strange and pleasing effect to the hat



The ancient three-cornered hat has survived, under the hands of Talbot, in a four-cornered shape. This is of black panne velvet, with a fringe of beige ostrich; the brim gives a slight bandeau effect



It is a turban, and yet not a turban; the bandeau fits the head closely and the brim flares, and the dark brown velvet bow flares. Dark brown panne velvet is Reboux's very seasonable choice of material!



Velvet is the best of hat materials, Paris assures us, and this softly draped high turban from Maria Guy is of prune colored velvet; the ostrich tips are remarkable for the finesse with which they are placed; they are old-blue and petunia

HATS FROM BENDEL

VELVET AND PANNE VELVET
ARE WELL-CHOSEN MATERIALS;
AND OSTRICH AND COCK FEATH-
ERS ARE WORTHY TRIMMINGS

Vimont uses ostrich in a way that is all her own; a bunch of electric blue grapes is fashioned from strands of ostrich, and she places these strange grapes right on top of a hat that is quite Chinese in line. The hat, all black, combines black velvet and black panne velvet. It is shown on this page.

Rose Descat also believes in things Chinese this season, and has designed a hat which throws more light on the versatility of ostrich. This hat is shown at the left on page 44. It is a high stiff turban of brown hatter's plush and has a round thick brim which, surprisingly, is transparent, being made of coral colored ostrich strands. To complete the picture, Mme. Descat has placed two metal and coral pins at either side of the hat.

Louison, one of whose models is shown at the left on page 43, uses goose feathers to outline one of her smartest shapes. It is a turban of munition gray velvet with a narrow brim that turns down in front and up in back. The goose feathers cover the entire top of the hat and are placed so as to give a new effect very becoming to the wearer.

SPEAKING OF FEATHERS

Speaking of feathers, one can not but note how effective is a large pompon of Japanese aigrettes which forms the only trimming on one of Reboux's large shapes sketched at the bottom of page 39. The hat itself is of black French velvet, giving wonderful softness and grace. The crown is high, soft, and deeply creased, while the large brim consists of a softly shirred ruffle. At one side it turns back from the face in a most charming fashion. It is one of the smartest hats of the season.

Georgette makes hats both large and small, but one of her most amazing creations is a huge shape of black panne velvet shown at the top of page 40. Her inspiration here was perhaps the hat of our American soldiers now in France; for the crown is the same as theirs are,—high, soft, and dented. The brim is very wide and turns up abruptly at one side. It is a wonderful shape, indeed, and has not one touch of trimming. It must have been that same American soldier hat that inspired another hat, quite as unusual in its way as this first. It is a large shape for sports wear and consists of beige felt, trimmed with narrow bands of blue felt—for such simple trimmings are the most sought. It is decidedly martial, and, as is the way of most things military this season, it has an undeniably American air. Mme. Georgette's own hats are always interesting, and, of course, just now she is wearing a turban—every one has at least one turban. Mme. Georgette's is in a soft shade of taupe velvet and is built on the lines of a warrior's helmet. A band of fine cords in the velvet mark the middle of the hat from back to front, and at either side is a breast of cock feathers in taupe shading into dark green. It is with this hat that Mme. Georgette wears a veil, a delicately scrolled veil, also in taupe, which she draws over her face in her neat well-groomed manner, and ties in the sauciest of bows at the back. This hat and veil are shown on page 43, at the top. This use of cord should be noted; indeed, silk cord is one of the simplest and

smartest forms of millinery trimming, and many of the French milliners are putting it to excellent use. Evelyne Varon uses black cord and a pompon of fur on a tailored shape of black panne velvet. The ornament is placed in the front of the hat and the cord fringe hangs to the eyes. This is a very smart use of fringe. Reboux uses cord fringe and a rosette of cord in the most conservative manner on a simple black velvet shape which, like so many of her hats, is so soft

caracul to match these hats; they are wonderfully smart and they brighten a sombre black gown.

Evening hats will undoubtedly be seen everywhere during the coming season with the informal evening dress that is being so much more worn at present. These hats, although simple to look at, will be exquisite in line and rich in fabric. Many of the smartest will be in velvet, and ostrich will be the favored trimming.

Marie Louise has a hat that is shown in deep gray velvet underneath and platinum gray silk on top. It has a slightly upturned brim, and lying flat on top of the brim is an exquisite band of ostrich in shades of gray.

Reboux shows a mushroom hat of navy blue velvet with a high crown and a deep brim over which the velvet is cleverly draped. Around the very edge of the brim she uses a fringe of ostrich about an inch and a half in width, which mysteriously hides the eyes. Her favorite color combination, this year, is navy blue and pale rose pink.

The slogan of the French milliners, this season, has been, "Half a loaf is better than none," yet these milliners have contrived to give to their buying public, hats that are new in fabric, new in line, new in color, and new in trimming. They have certainly succeeded, in spite of the fact that their originality of ideas has, as never before, been handicapped by the absence of working materials. The supply of fabrics is very limited and there seems to be no indication of a better situation, as the factories are practically without men workers. Women and young girls are doing their very best, but they in turn are handicapped because of the lack of dyes and materials and, of course, this lack restricts the variety of colors. These reasons have undoubtedly effected the dearth of bright colors in the new millinery. The reason that so little trimming

is used is because the source of supply of novelties is almost entirely cut off. In France, milliners are using just what they have,—putting two and two together with wonderful results. If one observes very closely the trimming used, it will be noticed that on six out of every ten, almost the same trimming is used; the extreme ingenuity of the designer makes each hat look entirely different. It is only the clever French artist who can do this and he does it for art's sake rather than to deceive the public. Then, too, the Parisian women have taken to black jet. Jet lightens the blackness of the all-black hat as does a wrap of caracul a sombre black gown. These French milliners are loyal, and are using only the materials and fabrics they can gather together in France.

Three-cornered shapes are especially smart. Sometimes they turn up on three sides and sometimes on four sides. On some of the hats, the crowns turn back abruptly and on others they swing out over the face and turn gently back. The crowns, for the most part, are medium high, but many of these hats gain their height from the upstanding sides themselves.

In spite of the fact that France is facing such hard times there is not one of the French milliners who is not exerting every effort to make creations as lovely as in any other year.



Suggesting faintly the Chinese coolie shape, yet much softer than ordinary coolie hats, is this Vimont turban, which is of black velvet with a black panne velvet crown. The ostrich feather balls are of electric blue; hat from Kurzman.

Posed by Antoinette Erwin

as to appear crushed. This hat is shown at the left on page 40.

Hatpins are coming back, and are doing double duty by forming a trimming. Some of them are in metal and jade, while the more conservative are in pearl and rock crystal set in platinum. They are most charming on a simple shape of black velvet.

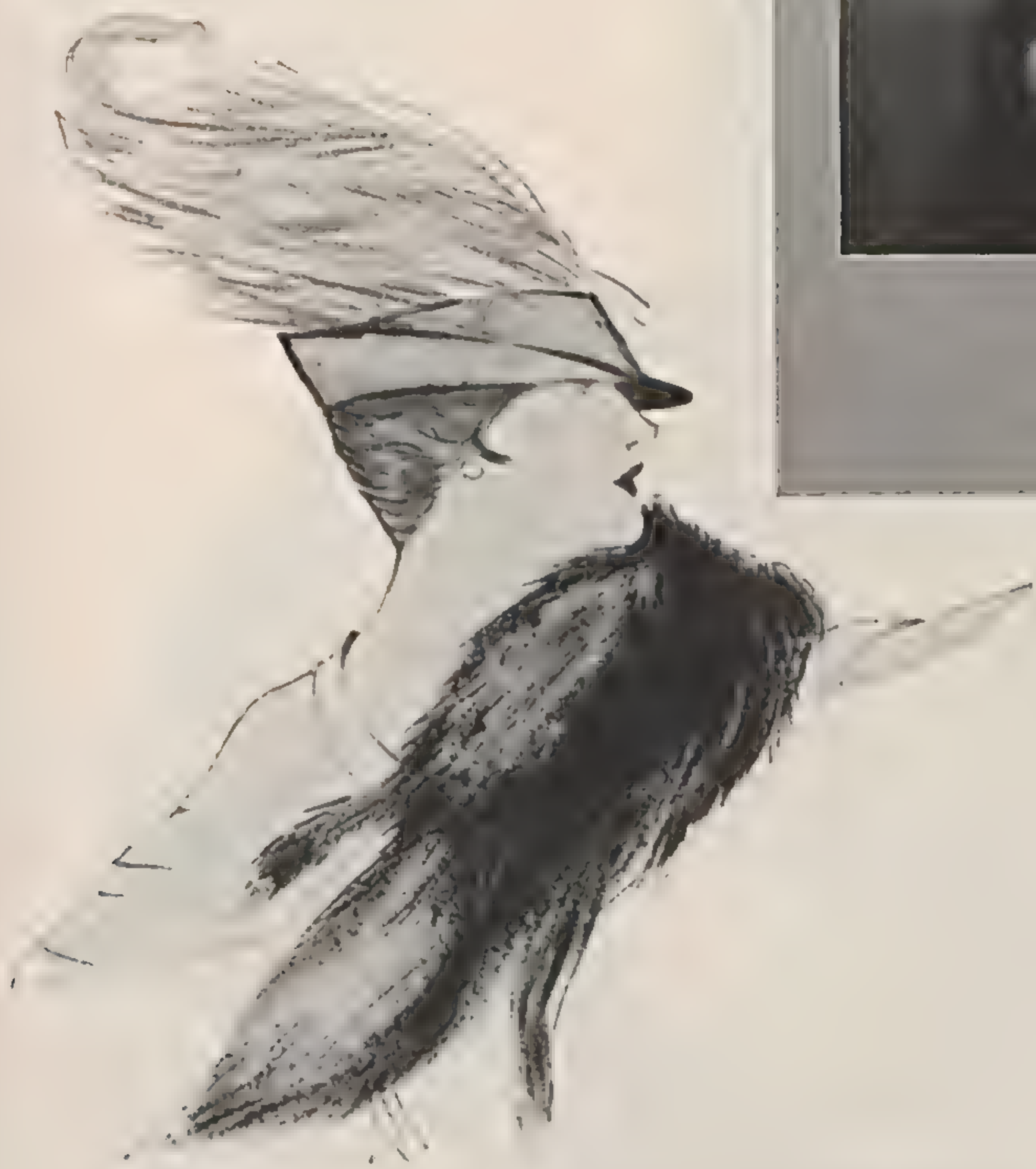
EVENING HATS

Fur is very smart as a trimming or as a whole hat. Among the smartest of these fur hats is a three-cornered model from Talbot. The outside facing is of fine caracul, while the crown is of cream colored Georgette crêpe over satin. Caracul is used in facing many of the large black velvet shapes, and although it first made its appearance last spring, it unquestionably will be very fashionable this autumn and winter. Chéruit is making short loose coat-wraps of

THE TURBAN IS THE HAT OF THE
 HOUR; IT ADDS TO ALL ITS
 CHARMS THE DIGNITY OF HEIGHT



This turban is of taupe velvet, and has the distinction of being designed by Georgette and of being assisted by a taupe veil, worn as Mme. Georgette wears a veil, with a crisp bow behind. The cock feathers are dyed taupe; hat from Thurn



THREE MODELS FROM GERHARDT



Munition color velvet—that's a new one on hats, even on anything so sophisticated as a Louison hat. It's a soft gray blue, this turban, and so are the recklessly mounting burnt goose feathers which abruptly leave the turned-up brim with that "Dash it all—I've forgotten something—I'll be back in just a minute" air

Just as you get your mind made up that everything is to be military, along comes this high, navy blue velvet turban from Georgette, which looks just like the way a Japanese lady does her back hair (or is it her front hair?) The feather is of soldier blue deepening to navy blue



Kolinsky, evidently, wasn't left alone enough this summer, for it's come back, but not bringing its tails behind it. This Evelyn Faron cape of brown satin has narrow shoulders and fulness directly at the back, after the new fashion of capes. The turban is of brown satin, kolinsky, and a high-draped flare of brown maline

HATS ARE PLAIN, AND PROUD,
FOR THEY DO ALL THE WORK
OF TRIMMING THEMSELVES

HATS FROM KURZMAN



(Left) Like many of the best hats, this Louison hat depends for trimming on its shape more than on the black jet beads which face the underbrim. The tam-o'-shanter crown within is of black satin ribbon

(Below) It's of dark brown plush, this hat from Rose Descat, on such serious straight lines that it's all a transparent coral ostrich edge can do to keep it from voting. The pins at each side are coral. Posed by Betty Lee

The simply made hat has an air of its own and is very smart; this hat from Defontaine is of old-blue velvet, draped on a very narrow brim; at intervals, one observes small bows of old-blue grosgrain





This season, if a crown can't get good and high all by itself, it just gets a good start and lets feathers do the rest. This sailor is of brown velvet with a thick round edge that is very smart, and the rather high beehive crown attains extraordinary height by means of taupe colored feathers drawn up over it and tied at the top; this hat, and that to the right, from Marguerite and Leonie



A very smart New York woman wears a turban like this and wears it just this way,—that is, over the forehead and up in back. It is a prune colored velvet and banded with pheasants' breasts in deep green and blue



A young girl can wear this hat and then feel that she hasn't made a single mistake. The brim is slightly mushroom and of a lovely soft blue velvet that looks all the softer because of a fold of the velvet around the edge, and the crown is crushed and soft, which is one of the things crowns can be now. The soft band around the crown is three shades of rose satin; from Jeanne Baron

FASHION MURMURED "ORIGIN-

ALITY" WHEN SHE GAVE THESE

HATS THEIR CUE; AND THERE ISN'T

A COMMONPLACE LINE HERE

HATS FROM WATERS

A TURBAN can go absolutely as far as it likes this season; that is, as far as height is concerned. Each new turban seems to say to the last one, "I raise you one cocarde,"—or ribbon loop or ostrich pompon or whatever smart thing it is that it raises.

But not even all this prevents hats from being broad-brimmed if they really want to. There are just as many of the "get-out-and-get-under" kind as ever; and the new hats, whether they are turbans or sailors, do something new and strange to their crowns. You can see that for yourself, right on this page. It's the hat that makes you think, "What goes on?" that counts, this season.

You will notice that among the many and smart ostrich trimmings that are being used this year, clipped ostrich plays a conspicuous part. It is usually made into pompons like the taupe colored one on the purple turban at the lower left on this page. The pompons are made of uncurled strands of ostrich, clipped off at the ends.



This turban of royal purple just shows what a turban can do, even when it has no crown and no brim. It goes ahead with just one straight piece made of a series of purple cords, and, when it is high enough, adds taupe colored ostrich



Satin and velvet, or panne velvet and velvet, are some of the newest combinations of material in hats. This hat, which turns up very high in the back and down in the front, is the charming combination of flag blue velvet and black satin

W E , t h e S H A R E R S

By EMERY POTTLE

PICTURESQUE Pity . . . Chivalrous Sympathy . . . Sentimental Sorrow . . . Romantic Distress . . . Righteous Indignation . . . Refined Horror . . . Christian Compassion . . .

Some captions for various states of mind—various states of heart perhaps—neutral and unneutral—in the past three years. Our American minds and hearts. In the days when we were *au dessus de la mêlée*—on the outside of things. After all, it amounted to that, for all our ringing pro-Ally protests. We could afford to indulge ourselves richly then. And we did. One in an honest mood to-day may pick out the particular caption—or combination of them—that comes nearest to his case. One's particular rich indulgence . . . O, it is not any question of insincerity of motive I'm raising. We felt, the most of us—felt deeply, impassionedly. Beautifully. Nobly sometimes. And what a passionate splendor of appeal there was! Had ever hearts and minds more magnificent, more poignant, more compelling? Serbia. Belgium. France. England. Russia. Italy. (You know the immortal adjectives there.) The orphan. The outraged. The refugee. The mutilated. The blind. The sailor. The soldier. The wounded. The dying. The dead. And an enemy—terribly efficient, cruel, implacable. Heartless. Godless.

There was the irresistible appeal.

WE responded according to our measure. Even the feeblest imagination kindled and shot sparks. The great ones blazed. It became the most beautiful thing to help. The most beautiful thing in the world. And it gave such a glow of good conscience—indeed such a holy glow. But for all that it was not *our* war. O, plenty of us who said, lightly or solemnly, that it should be our war. Shouted for it, strove for it, prayed for it even. All the same it wasn't our war in fact—not until that flaming day of April, 1917. Taking part in it was in a way—if the simile is not indecorous—like saving one's soul at a revivalist's tabernacle. A very laudable occupation, no great sacrifice, and thoroughly safe. Working for the Allies—best of all for France—France the Ideal!—became a habit. A beautiful busy habit. All the sweet, gentle, noble, tearful emotions were in play there daily. The sight of a spared soldier—faded blue or khaki flotsam of battle. The thrill of it. The sound of his voice—his poor, patient, brave story. Tears in the eyes and heart. He who had seen France; been with her, of her! The great magic, the great glory of the words that fell from his modest lips. The Marne. The Somme. The Ancre. Champagne. Ypres. *Verdun!* It all became a beautiful busy habit. Only it was not our war. The returning soldier was not our soldier. His brave story was not an immortal fragment of our story, our country's story. His glory was the glory of a foreign land. A land not ours. O, we might weep and cheer, grow hot and cold, sing the "*Marseillaise*" and "*God Save the King*" at the top of our lungs. The pang and passion and pain, the power and the glory and the blazing honor were not ours. Not then. Only the dear habit of sympathy.

AND then—magnificently—April 3, 1917. Now Ours! Now the grief, the anguish; the numb fear of the telegraph, the telephone; the bitterness and burden of horrors. The dull sword of sacrifice slowly cutting deeper. The stark staring loss of young men fallen in

a strange land. Our young men. War. Our war!

And the sight of the spared soldier—mutilated, marred, forever beautiful. The sound of his voice—his poor, patient, brave story. He who has seen America in France—fighting America; has been with her, of her. The great magic, the great glory of the words that fall from his modest lips. The names of his battles—our battles. His simple story an immortal fragment of our story, America's. Our man! The wings of the war-angel, how beautiful after all—more glorious than heart-breaking! These are words to repeat daily—hourly. *Our War!* We are not now helping France. Not helping England. It has gone beyond all that, fine as that is. America fighting—fighting for life. That's a big phrase. It is a terribly true one. Inner and outer life. O, it is bigger than that! Take it with a gasp if you must, but—it is America fighting for the life of the world—that part of the world which means freedom, and honor, and decency. The best, the only part. The sight of phrases like that! The sound of them! There's thrill. There's splendor. Glory. Your country—mine! Words to send the blood hot and tumultuous through the veins. To choke the throat. To be a part in all this; to have lived for this, in this; to count it as one's own—the wonder and beauty of it. We the sharers! But it means the end of the beautiful busy habit. It means the substitution of another habit busier, more beautiful, and with a deadly significance. That habit of giving ourselves.

WHAT, after all, does our war mean to you and me? It comes down finally to that. For the honest answer to that question is just the measure of our giving of ourselves. It was so easy before April to say, Poor Belgium! Dear France! Brave England! It cost one nothing worth mentioning. The lash is on our backs now. This war—our war—does it mean something so great that the words will not come to our lips in its expression? Are there flashes, like sheets of summer lightning in a night sky, that shoot into your imagination till you quiver with a sense of the truth you've scarcely caught? Men and women to be set free—all men and women. Sacrifice and Death for a Cause. A blood-stained people, mistaught maddened murderers, to be sternly punished, then taught anew. Country—mine and yours. The world my country. Immortal Ideals. Sorrow and Suffering and Victory. God, the friend, the brother, God militant, triumphant. Peace. World peace. Flashes of phrases . . . ? Once we've caught such flares—even their infant reflections—and there is no question of giving—one is given, oneself, by an irresistible power. One hears very often that we do not understand the meaning of war in America. That we must wait for death to strike at us. See horrible sights. Lose the flower of our youth. Then at last our faces shall grow grave, our hearts grave, our efforts mighty, our ways decorous and sacrificial. Must that be true? And the three years of the agony of the countries we have charitably championed has meant so little to us? Sad commentary on American hearts—on us who have pleaded to share in the glory. Their dying and their dead, their overwhelming loss, their tragedies and desperations, all these have but shaped for us in a glass darkly? A dim, bloody, impersonal spectacle? We ask of them what we ourselves cannot comprehend? Strange. Yet this is our war.

W E , t h e S H A R E R S

THE test of men and women is suffering. War is a hell of suffering. War is the great test then. And to one's own suffering is added the suffering of the world. The glory of war can be nothing but the glory of the men and women in it; of those who go, of those who stay behind—and the difference should be little more than geographical. War is the test of the quality that's in us. The divine chance out of an accursed thing. The purifying chance, a man in the street called it the other day, as we talked. And the sum of the individual tests is—well, it amounts to America, doesn't it?

Without reason wise people do not sacrifice. Nor is the giving of fools sacrifice. Waste, it is called then. But with an ideal and a reason there can be no limit to wise giving.

I AM inclined to write a catechism. Some such questions as these that chance to be running in my head to-day. Superfluous questions maybe.

Do you believe in slavery?

Do you think the Germans are right or wrong?

Then, if wrong, would you care to live under German rule?

Do you think one should love and serve one's country?

Do you love America?

She has never been defeated—could you bear to see her defeated?

Could you bear to see her defeated by Germany?

What would you personally give, if necessary, to keep Germany from defeating America and the world?

Everything? If not, why not?

Is your son (husband, brother, lover, friend, as the case may be) going to war in the capacity fitted to his strength and years?

If not, why not?

Do you think English and French women are right in sending their men to war?

Why?

Are you urging your men to give themselves to their country? If not, why not?

Is American blood more precious than French blood? If so, why?

Do you countenance slackers and traitors?

Have you any in your family? If so, how do you feel toward them?

Are you, by any chance, a slacker?

Would you, if necessary, sell all your jewels and treasures to keep the Germans from winning?

Would you be willing to give up your clubs, theatres, and other pleasures while the war lasts, giving the saved money instead to—for instance—the American Red Cross? If not, why not?

Would you join a league to buy no luxuries during the war, the saved money to go to war charities? Why not?

Would you promise to turn over all your bridge winnings to war charities? Why not?

Would you be willing to live in the simplest fashion, no matter what your fortune may be, during the war, in order to give to the war the amount you are yearly accustomed to spend on yourself? If not, why not?

Would you plow up your Italian gardens, if necessary, to produce more foodstuffs for the country?

Why have the French women stopped dancing during the war?

Have French women a better sense of the fitness of things than American women? If so, why?

Are you going to dance while our men fight?

Do you think that when a country is at war there should be visible decorous signs of the national catastrophe or not?

Do you think cabarets and saloons should be permitted to keep open until late at night during the war? If so, why?

What is your opinion of the man or woman who protests deep patriotic emotions and fails to live up to them?

Do you regard giving to the country and the Cause as an awful bore?

If life in the trenches is a bore, is sacrifice at home a greater one?

Can you state any good reason why you personally ought not to be bored during this war?

If your men go to war, what are you going to do besides let them go?

Is their privation enough for the honor of the family?

Can you look your men in the face if they return and find that it is they who have paid the price and not you?

Do you believe that every possible intelligent effort ought to be made on our part to care for our men who are fighting for us over there, care for them alive, wounded, dead? If not, why not?

Are you proud and glad to give your men and yourself to this Cause?

If not, why not?

NOT very pleasant questions, I admit. Not very polite questions, perhaps. (All catechisms are disconcerting—tiresome.) But questions to be answered—answered sooner or later. War is neither pleasant nor polite.

We have gone through many emotions in these last troubled years. Through a turmoil of them. A riot of them. We've been twisted and torn by them. Left breathless and bewildered. Hopeful and hopeless. Sceptical, credulous. Weary, disheartened. Emotions legitimate and illegitimate. We have learned and unlearned many things. And slowly we have come out into the greatest thing that will ever beat upon us and break us and make us again. Purging old selfishnesses, old fears, old desires. Sweeping them out. Destroying. Out of it surge, like stars from storm, new hopes . . . new needs . . . new wonders . . . new kingdoms.

Poets will sing out of this with strong, poignant, virile voices. Men and women will write out of this as those reborn into strange worlds, compelled to a new speech. Artists will create in a fire and flame of vision. The great lovers will live again. Great heroes come and cast great spells. The New Life and the New Death!

Ours! Our War! Our greatness—body, brain, heart—yours, mine. The offered chance. And to fail here is to fail forever! It is for the humblest, the highest. Like standing in the dark night's last thin shadow waiting for stars and first dawn by the sea's edge. All the great adventure of journey before us—the far wide sea. And somewhere beyond, journey's end. Victory—Peace—God.

What do they matter here—sorrows, fears, distresses, sacrifices, losses?





Nadar

Miss Marguerite de Pietre, daughter of Mme. Jeanne Lantier, was recently married to M. René Jacquemaire, who is the grandson of M. Clémenceau, Sénateur du Var, and who has been awarded both the Médaille Militaire and the Croix de Guerre. The bride's white satin gown was embroidered in gold and pearls.

THESE CHARMING WAR BRIDES

REPRESENT THE THREE GREAT ALLIES,

FRANCE, ENGLAND, AND AMERICA

Mr. and Mrs. Robert Orlando Rodolph Kenyon-Stanley were married at historic Rideau Hall, in Ottawa. The bride was Lady Mary Hamilton, eldest daughter of the Duke of Abercorn. The groom is aide-de-camp to the Governor-General of Canada. The wedding trip was through the Canadian Rockies.



© Clineinst Studio.

In Washington, Miss Elizabeth Harding, daughter of Mr. William Harding, Governor of the Federal Reserve Board, was married to Mr. Frederick Henry Prince, junior, brother of the late Norman Prince, the aviator. Mr. Prince expects soon to return to the front, for he is an officer in the French Aviation Corps.



British and Colonial Press

THE ADVANCE GUARD of the PARIS OPENINGS

MORE than ever is Paris crowded with soldiers. The American contingent increases hour by hour. We see American soldiers by twos and threes, by dozens, by companies—as on the Fourth of July, when a battalion of United States soldiers marched through the streets of Paris through cheering crowds of people. The khaki uniforms are puzzling. We look at the casquette, at the shoulder-straps and the collar before we are sure whether the soldier is English, Belgian, or American. It is a curious fact that recently on the shoulder-straps of almost all the English soldiers in Paris one sees the name "CANADA." The simple "U. S." of the United States soldiers is regarded curiously by Parisians, who frankly stare at the representatives of their newest Ally. The "Bannière Étoilée," as the Star-spangled Banner is called, is flaunted for the moment in Paris. Not only from public buildings, but from shops large and small, kiosks, push-carts, and taxis waves a large or small edition of the United States flag. Not only Paris, but all France is

We Are Promised a Continuance of Straight Skirts, Perhaps a Bit Longer and Narrower, Sometimes with Tunics, and an Occasional "Hour-glass" Silhouette

grace we are to see more later. M. de Max played Thésée, and M. Escande, Hippolyte, while to Mlle. Prozor fell the rôle of Aenone.

Among the hundreds of guests at the reception given on July fourth by the United States Ambassador and Mrs. Sharp, at their residence in the Avenue d'Eylau, were General Pershing and many members of the American Expeditionary Force, the Comte de Chambrun, M. and Mme. René Viviani, the Duchesse de Rohan, Princesse Lucien Murat, the Duchesse de Clermont-Tonnerre, Comte and Comtesse Gaston de Gontaut-Biron, Princesse A. de Faucigny-Lucinge, the Comte and Comtesse de Castéja, Mme. Waddington, and practically the entire American colony in Paris. Mrs. Sharp was assisted in receiving by Mrs. R. W. Bliss and the other ladies of the Embassy. Never before, perhaps, has a Fourth-of-July reception attained the significance of this one—never before has our national holiday been so honored by the French people.

All sorts of illustrious visitors come and go in



Such loose coats as this of green velours de laine much trimmed with seal, are straws which foretell the direction of the mode. Slightly longer, slightly higher at the waist, they show a prevailing tendency



Very straight and very narrow, hardly over a metre at the hem, is this blue serge costume, and the novel white muslin blouse is filled with plaitings beyond the measure of the shirt of Beau Brummel

given over, for the time being, to the constantly arriving troops of the new Ally. Everywhere, all at once, one sees the Stars and Stripes—everywhere the familiar and welcome "U. S."

And all that is talked of is the war. There is no other topic. The latest production at the theatres is abandoned, in conversation, for the recent arrival of American troops. Instead of discussing the latest *décor* by Bakst or the tragic poses of Rubinstein, we talk of canteens and the Croix-Rouge and guns and aeroplanes. However, this decoration by Bakst for the fourth act of Racine's "Phèdre," recently given at the Opera, should not be passed over. Wonderful in color was this scene—Bakst at his best. The great reversed columns, broader at the top than at the base, of the palais, were painted with barbaric blues and reds, towering awfully above the pale posturing Rubinstein, of whose tragic



Tunics over narrow skirts have won a place among the early autumn models. In this model of marine blue serge trimmed with black braid and castor fur, the wide waist and straight silhouette are maintained



WORTH

The slightly longer skirt, the slightly higher waist-line, the close sleeve, and the tendency to break the straight silhouette, are all exemplified in this coat frock of blue serge with trimming of blue and citron serge which is so effective

Among the first of the autumn openings was that of Martial et Armand. This house featured particolored frocks with tunics and made use of a wide variety of fabrics. Many of their models were slit on the side and drawn in, forming a bulge just at the knee or below it. One-piece frocks of jersey were worn under *manteaux*. Neck-lines were round as a rule, but varied considerably; sleeves were divided between a long, unusual, close-fitting, bishop variety and a wider sleeve ending just below the elbow. The waist-line was easy and its position subject to both ups and downs; sectional girdles were much in evidence. Jersey, velvet, and velours de laine were materials high in favor, and many smart loose cloaks were abundantly fur trimmed.

NARROWER SKIRTS

Skirts, rumor says, are to be longer and narrower; and if the waist-line, which is now at the spot termed "normal," changes its position, it will go up, not down. Already there is some little indication of this, although not as yet enough to be decisive. But, in a way, one rather expects to see a moderately high waist-line with a narrow skirt.

As for evening frocks, there was one with trouser skirts which had a deliberate *cache-nez*,—yes, it was an evening frock; and another had lace pantalettes, trimmed with roses; there are some apron tunics.

Callot has recently made for Florence Walton a frock which shows this tendency to a slightly higher waist. This frock is of black satin and tulle and has flounces of tulle about the hips. Another Callot frock for Miss Walton consists of a true Empire slip of cream silk, bordered with black at the bottom and worn under a long-sleeved, three-quarters length, tulle chemise which is embroidered in gold, silver, and pearls.

In accordance with the vogue of black and white, frocks of black satin or serge are collared with ermine or caracul. With these frocks are worn hats with white fur crowns, and the accompanying bags are fashioned of white fur and jet beads.

It is remarkable that embroidery is disappearing. The newest frocks are quite undecorated with needle-work. A black satin frock has a gilet of soft gray crêpe, buttoned down the front with thin, concave, shell-like, gray buttons. It is girdled narrowly with black satin lined with gray. Some of the waistcoats are of lace and brocade. Another frock for early autumn is



WORTH

There is a notable tendency to do things like this which produce a perceptible widening of the silhouette at or just below the knee, while the skirt remains narrow at the hem. Seal forms the ample collar and cuffs on this broadcloth suit

Paris, with almost ostentatious quietness. The war has brought about a new state of affairs—shall we say a new democracy? The Prince of Wales visits Paris with almost as little state as an ordinary soldier; the Duke of Connaught has been a recent guest here; generals and diplomats arrive, confer, and go about their several ways, and no one is the wiser. It is the fashion to dress quietly. We try to outdo each other in inconspicuousness. We hide our heads under a "bushel" in the shape of a huge cloche or a capeline, and from under its shelter look upon the world. We frock ourselves soberly in black, ignoring the fact that black and only black is chic at the moment; that is, black or black and white. Black and gray is only a little less smart. Black and beige ranks next, and then, if one simply must wear color, black and coral or black and blue. Occasionally we indulge in pure violet, but only occasionally.

Now, however, after months of quiescence, Paris has aroused to more active interest in the modes. Autumn is at hand, and the first of the openings of the Grandes Maisons are following close on the heels of the autumn showings given by the modistes.



TWO MODELS FROM PREMÉT

The Parisienne decides to vary her black and white on this smart black and white silk frock, with coral duvetyn and coral buttons



This is the new "hour-glass silhouette"; blue and white voile is belted and has a tunic widened by plaits, over an extremely narrow underskirt

of black satin with cuffs, collar, and gilet of white tricot—shaggy white wool, closely knitted.

This furry tricot is very smart just now. Recently, I met Florinda, hidden away smartly in the depths of an enormous cloche of black velvet. The brim, which was faced with this white shaggy tricot, drooped all about her face and was turned up violently in the back, showing the tricot lining to the world. It was obviously necessary to turn up the brim in the back if she was to wear the hat. As it was, the tricot edge rested upon her collar. But the effect was odd.

"Why," said I, "are you wearing a poke bonnet?"

"Cause," said Florinda, absently.

"Cause why?" I persisted. "Can't you afford a new hat or are you wearing it simply because it's so becoming?"

Florinda stopped short. For an instant she stared, then smiled sweetly. "Yes, I'm not," she said.

Now it was a very becoming hat, and of course Florinda knew it. And her frock was of black satin with a gilet-blouse of white crêpe de Chine, banded across the lower edge with the same furry trimming and finished about the neck with jet bead embroidery. A narrow satin



Although Paris is minimizing the use of embroidery, she can not yet spare that effective trimming from her serge frocks. Blue serge with the newly favored plaited tunic has sections of embroidery in two tones

LELONG



TWO MODELS FROM
MARTIAL ET ARMAND



(Left) A combination of marron and light blue is this charmeuse frock, which breaks the straight silhouette, not once but four times, and yet succeeds in remaining simple in line. The embroidery is marron and blue silk



(Right) The jersey weaves will not retire. How could we spare them from a mode which still makes so much of clinging lines? Black tricot de soie embroidered in black here sponsors one of the few permitted versions of the wide knotted girdle

THREE MODELS FROM
MARIANNE BUZENET



(Middle, above) Sometimes we glimpse almost an Empire line in the recent models. Grège wool embroidery forms the trimming on this blue serge model, which announces the sectional belt which was much in vogue at the autumn opening of this house



(Right) Prominent among the versions of the long sleeve is the unusually close-fitting bishop model such as this. A novel use of metal embroidery is the openwork in steel thread which bands a frock of marine blue mousseline de soie worn by Mlle. Chardey at the Théâtre Edouard VII

(Left) The new neck-line is round and there seems a strong preponderance of authority in favor of the long sleeve. An interesting concentration of trimming on the skirt is notable in this frock of cerise muslin elaborately embroidered in white soutache, which was worn but lately in Paris by Mlle. Lafont

girdle encircled her waist, and I noticed that this girdle was drawn closer than girdles have been for many moons. And not only hers,—all the Florindas of the smart world, of late, have been rather closely belted. The belt is narrow and is placed at the "normal" waist-line. Underneath, from shoulder to hip, the frock or coat is a scant chemise, with the folds slipping easily under the belt. About three inches below the girdle, a seam, either straight or drooping here and there, crosses the hips; and below this seam, plaits widen the skirt suddenly. In the coats, these plaits flare sufficiently to produce the "hour-glass" silhouette, and the coat extends to just above the knees. In frocks, the plaits form a sort of tunic of uneven length over a very narrow underskirt, for the narrow underskirt is back again.

Callot showed this line earlier in the season and it has proved attractive. In truth, we are tired of the simple chemise, which has grown more and more loose, sometimes perilously approaching a true "Mother Hubbard." There appears to be a tendency to tighten the frock a bit at the waist-line. Whether the narrowing tendency points to frocks Victorian or to a sort



as stated above, it was lined with rose-red satin which showed a bit at the edges all about. The girdle was rather wide and was folded flat about the waist and knotted flat in the back in Japanese fashion. The ends of this girdle were embroidered, and a bit of similar embroidery decorated the corsage in front. This frock, although it had in some ways the air of having got out of the boudoir by accident, was exceedingly pretty.

Paquin has just made the smart frock of blue serge sketched in the middle of page 49. The skirt is exceedingly narrow, being little more than a metre wide. The coat also is very straight and narrow. The white muslin blouse underneath is very new and odd. Like a seamed semi-fitted basque in cut, it is edged all about with a plaited frill of white muslin. Very swagger is this muslin blouse, the only one in Paris.

Chic tailored frock was made of Scotch plaid cheviot in blue, green, black, and a little pale yellow. The plaid resembled rather a steamer rug than tissue for a frock, but this *tailleur*, of the closely belted variety, evidently came from the Maison Chéruit. More and more satin coats are being collared with velours de laine.

There are indications that the Parisienne is preparing to muffle her throat against the winter winds, and this is one of them, this zibeline costume embroidered in blue and white

It is hard to believe, yet we feel that fashion is growing cold toward her long time favored chemise. The belt is narrow—for narrow is the word in belts—on this white alpaca



of modified moyen-age, who can say? But the new line is very pleasing. The belt, be it remembered, is very narrow; and in the case of a plaid tailored costume—a jacket and skirt—this narrow belt is made of leather.

THE REDINGOTE AGAIN

Very interesting was a frock seen recently in the Bois. Of blue serge, it resembled somewhat a long, loose, open-fronted redingote. The entire front of the frock was made of gray crêpe de Chine, embroidered on the lower edge with dark blue wool. The turned-back fronts of the redingote were of gray crêpe, embroidered somewhat more extensively with blue. The line at the neck was straight across the front, with a bit of blue embroidery, and the sailor collar was also of gray crêpe. Apropos of frocks of satin and crêpe, these tissues are often lined throughout with a single thickness of mousseline de soie, which imparts a curious richness to even a flimsy quality of tissue. Very cunning is this device, which is, after all, only one of the many clever tricks of the couturiers.

Premet has just made a very charming frock of black and white striped silk, which is shown at the lower left on page 50. The narrow double belt is lined with coral red duvetyn, and coral red concave buttons decorate the body of the frock, which is collared and cuffed with coral duvetyn. This touch of a heavier tissue gives a pleasing sturdiness to what might otherwise be a somewhat flimsy creation. Designed to be worn with this frock is a little "pot" hat of coral duvetyn with a bride and a trimming of incrustations the new appliqué of short black fur.

Now come we to things Chinese. Some days ago, in the rue de la Paix, I saw a small blonde person, frocked all in black. Chinese in character was the black hat—a rounded crown and all-round up-turned brim—and Chinese the short black satin smock she wore above a narrow black skirt. This smock was round at the neck and had no visible fastening. From its appearance it might have been drawn on over the head. The sleeves were straight and were not tightened at the wrist, and the skirt was no wider, in effect, than a pair of pajamas.

In the Bois, the other day, I noticed a very odd frock of black satin which looked like a kimono, somewhat modified. Of black satin,



Velvet is foremost among the fabrics of the more formal street frocks, and the richness of this fabric demands a corresponding simplicity of line. The frock is of blue velvet, the bands of black velvet

Not all frocks, by far, lend ear to these new rumors of closer narrow belts. This costume of marine blue velours de laine goes determinedly its own, very straight and wide-belted way to success



A coat cut on the loosest lines is made of old-blue "djersa drap"; the lining and collar are, strange to say, of white ratine

PARIS COATS ARE SOMETIMES BELTED, SOMETIMES ALLOWED TO FALL FROM SHOULDER TO HEM

MODELS FROM MAUPAS



This is of beige "djersa drap," a double-faced material of which the outside is like velours de laine, the inside like jersey



The quilted hoods they used to wear were warm, but not a whit warmer than the sealskin hood of this red velvet cloak which it is trimmed with



How French it was of this rather formal black velvet dress to affect a gray wool velours vest and a black faille collar



Sealskin, opossum, and black faille combined to verify the Paris predictions about "fur everywhere." When the girdle is loosened the coat falls

WAIT LONG ENOUGH AT THE ENTRANCE TO ONE OF
OUR SMART HOTELS, AND YOU WILL SEE ALL THE
SMART WORLD PASS BY—AND ALL THE SMART CLOTHES



The new hats are delightfully novel; this one, which was recently worn to a luncheon at the Ritz, just shows some of the original things new hats are doing



She had just motored into town for a day's shopping, and she wore a gray veil, sheer and dotted over her face, and suddenly turning into chiffon over her hat



Mrs. Reginald C. Vanderbilt wore a black and white gingham frock and a big black hat, with the only touch of color in the brilliant poppies about its high steeply sloping crown

This hat, seen recently at the Ritz, boasts only made quills of jet and silver; but that's it, you see. In its scarcity of trimming lies the chic of the autumn hat



Mrs. George Baker, junior, is a devotee of the remarkably smart foulard. Her blue satin gown is topped with blue and white foulard. Her dull red parasol is an interesting touch



Mrs. H. Ingalls Kimball set off her sand colored jersey cloth gown with a black hat circled by a mauve quill. A black fan and black vamps on her biscuit colored shoes added emphasis

Mrs. George J. Gould wore a paradise-laden black tulle hat above a soft gray gown when she dined on the Ritz roof one midsummer evening



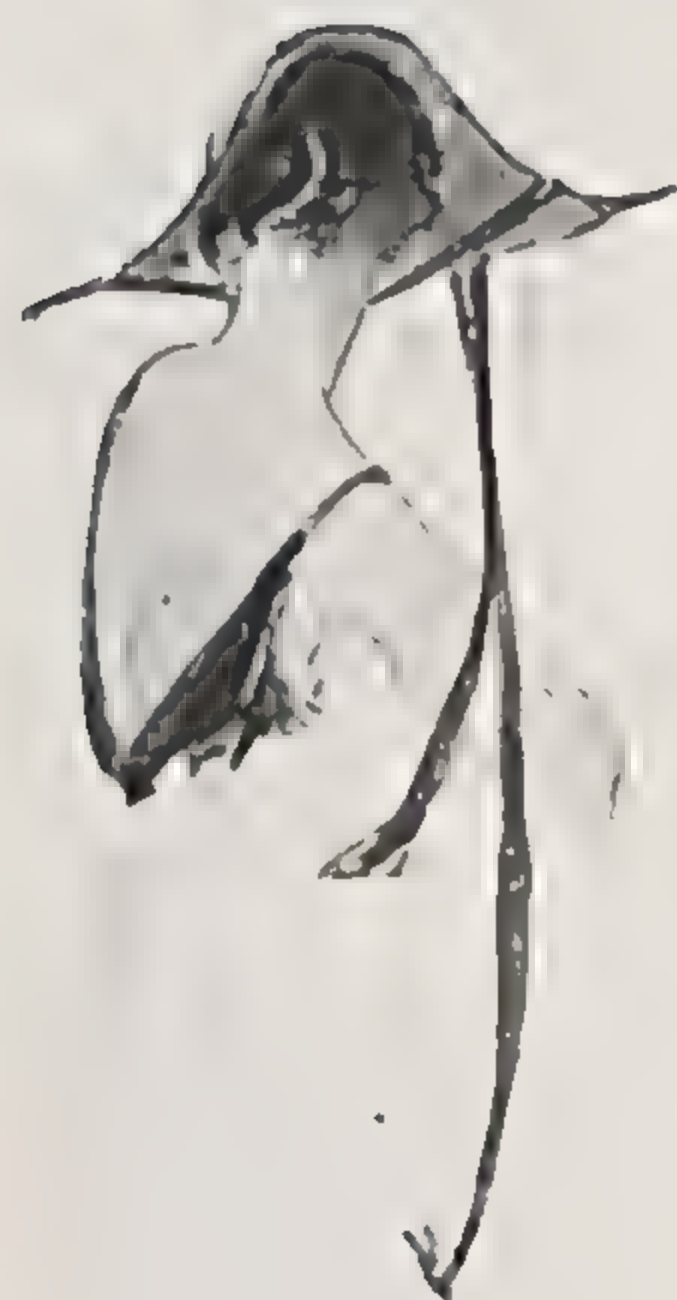
Foulard frocks go right on being chic. This black and white one is made even more interesting by the wheat-trimmed hat and the long black stick which its intrepid owner carries

A SUMMARY OF SUMMER NEW YORK

Although All the Fashionable World is Out

of Town, it Comes Back, One Woman at a

Time, for a Day's Shopping or a Day's Charity



Evening hats, particularly those picturesque, transparent, black affairs, are decidedly chic. Mrs. Cyril Hatch is one of the smart women who sponsor affairs like this



There is nothing so effective as black—particularly a black hat with a feather at this angle and a flaring black collar cleverly caught into a band of white crêpe

THERE is an old Persian proverb which says, in effect, that if one will but stay still, all the world will come and pass by. In testing the truth of this assertion it might be well to be rather careful in selecting the spot in which one is to stand still, but should one have reference to the fashionable world and choose the doorway of the Ritz, the words of the Persian seer would undoubtedly prove themselves, for sooner or later every one of importance passes through this way. One would not suppose that in the middle of summer many people would be found either lunching or dining in town, but, as a matter of fact, practically every day there is an interesting gathering in the dining-room of the Ritz at luncheon and on the roof at night. People come in from Newport for a day's shopping or to attend a meeting of some war charity, or they pass through the city, perhaps, on the way from Southampton to Lenox, or they may just run into town for the evening, to attend one of the summer reviews which are so numerous this year.

AT THE RITZ THE OTHER NIGHT

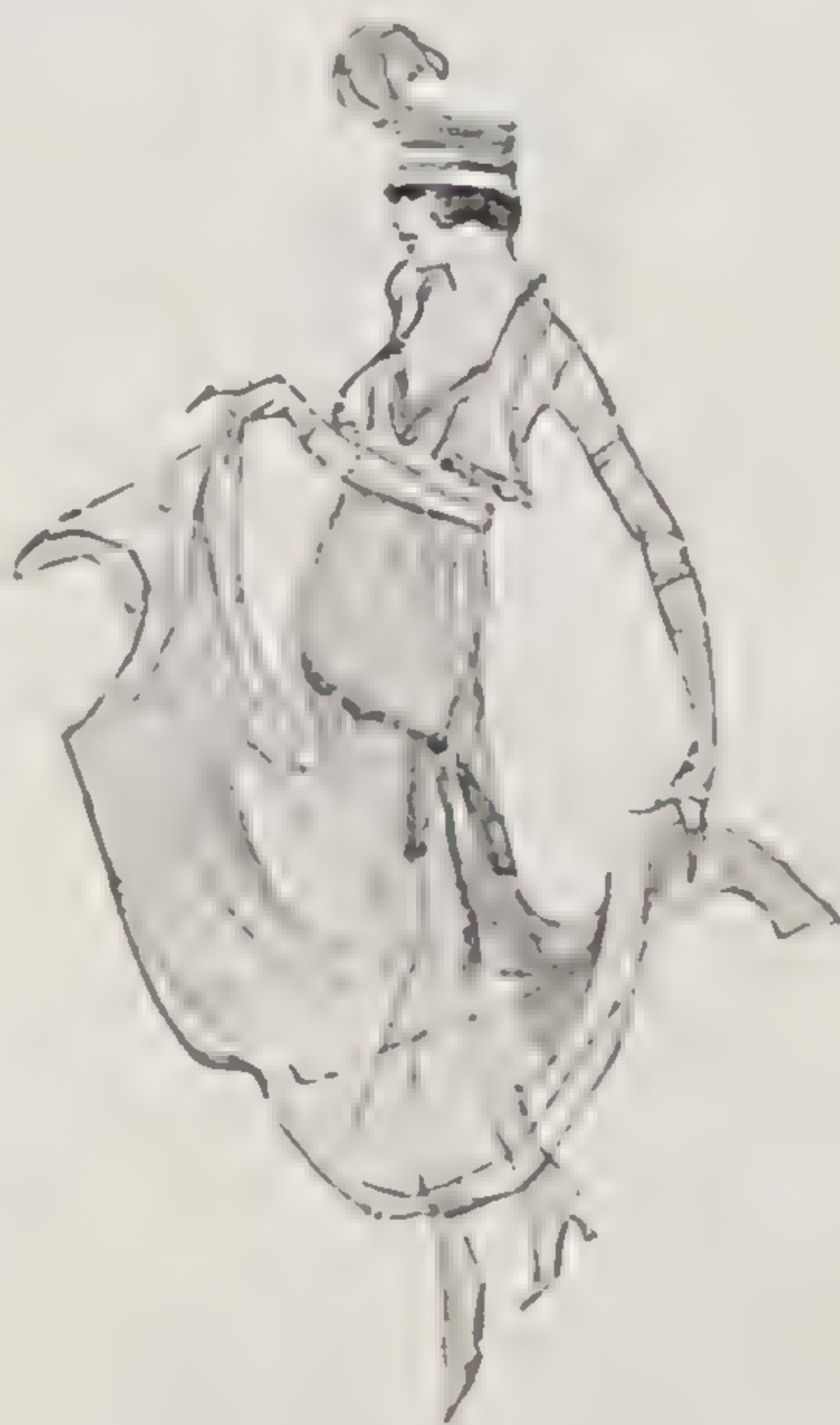
The other evening, there were seated about the tables on the roof of the Ritz, Mr. and Mrs. George J. Gould, Mr. and Mrs. Jay Gould, Mrs. J. Gordon Douglas, Mrs. Ogden Mills, Miss Mimi Scott, Mr. and Mrs. James W. Gerard, Mrs. James B. Eustis, Mrs. J. Norman de R. Whitehouse, and Mr. and Mrs. William Rhineland Stewart, junior. Mrs. George J. Gould wore a particularly lovely gown which bore all the hall-marks of a Callot model. The tunic of gray chiffon, embroidered in gray crystals reaching from shoulder to shoulder, fell over a plain gray slip. An emerald green braided cord was loosely knotted about the hips, and the long tight sleeves were of gray chiffon. A foil to the neutral tones of Mrs. Gould's gown was her black tulle picture hat, which had two paradise feathers placed at right angles across the front. Her costume is sketched near the bottom of the opposite page.

Mrs. Ogden Mills wore black net embroidered with bead flowers in various shades of red, blue, and green, and at the waist were two huge gauze poppies, one yellow and the other white. With this costume she carried a large green ostrich feather fan. Mrs. J. Gordon Douglas wore a tunic gown of white chiffon embroidered with a flower design in black seed beads. Although this gown had no waist-line, it was so fashioned as to indicate the lines of the figure.

The chic of Miss Mimi Scott's orchid colored chiffon wrap lay entirely in the drapery of the fabric. It had a pink collar tightly fastened about the shoulders, and it was finished by a band of satin. The slits through which the arms emerged were outlined in



At the Biltmore appeared this green net gown, the color of which was repeated in round jade earrings



Dorothy Hyson, who dances so gracefully at the Biltmore, wears this long-sleeved gown



Mrs. Joseph B. Thomas, when she dined on the Ritz roof with friends, recently, wore a wavy bandeau of diamonds

the satin. Mrs. J. Norman Whitehouse chose black net for her wrap. The wide cape collar and border were of coarse white lace applied on the net, and the effect was both cool and charming.

Nets and laces have been much worn this summer, and there is a tendency towards their continued use during the autumn, though, of course, they will not be so smart as velvet, which will be the fabric of the mode. Chiffons and Georgette crêpes in soft delicate tones have been chosen for many of the most attractive evening dresses, but these as a rule are the dresses with sleeves, dresses of the more informal type, which are more generally worn out of town. Even during midsummer, there is a degree more of formality in the evening dress worn in the city than there is in that worn in the country. Coiffures, however, are even more simple than those of the winter. One rarely sees anything worn in the hair, although some women who find a bandeau becoming adhere to it all the year around. Mrs. Joseph B. Thomas, who is sketched at the bottom of the page, favors such a bandeau. She was dining on the Ritz roof with friends; in the party was Mr. Emery Pottle, recently returned from ambulance service at the front. Mrs. Thomas is still wearing the wavy bandeau of diamonds which is so important an adjunct to her coiffure.

AT THE BILTMORE CASCADES

The Cascades on top of the Hotel Biltmore are almost as well patronized by smart people as is the Ritz. The balcony ranged high along the floor at the side is delightfully cool, and the Chinese decorative scheme has been pleasantly carried out. One sees among the dancers many uniforms—the khaki of the visiting officers of the English army, the Scotch plaids and bonnets of the Highlanders, the olive drab of our own officers, and the white duck of the navy men. Dorothy Hyson, who dances here, has a number of charming frocks. The other evening she wore the charming gown of cream toned net sketched on this page. The sleeves were most unusual, for they extended into veritable mitts which came down over her fingers. With this frock, she wore a close-fitting cream colored hat with a cream colored feather at the front.

At one of the tables was seated a woman whose costume of jade green net formed a delightful bit of color, which was repeated in her jade earrings. She is sketched just above the dancer. Jade, by the way, promises to be one of the most popular of the autumn colors, and it appears in new clothes designed both for day and evening wear.

A great many winter fashions are predicted by the late summer clothes. For instance, (Continued on page 146)

TWO SUITS AND AN INFORMAL DINNER GOWN REPRESENT THE MODE OF THE MOMENT

POSED BY ANTOINETTE ERWIN

AND now that the summer is off our minds, we can settle down to more weighty matters—the material of our new suits. That leads us directly to chiffon velvet, for chiffon velvet is going to have the chic that passeth all understanding. Kasha, too, is to be superlatively smart.—Oh, pardon us, haven't you met kasha? Well, it's a new Rodier fabric, much like camel's hair. Three-piece suits are going to be ever so good, and as for the Chinese influence,—well, it's certainly working overtime on the Paris designers. All suits aside, there's to be a new sort of costume in our lives. It goes much farther than a tea-gown, and it doesn't go quite so far as a formal dinner gown. The home dinner gown, it's entitled,—for informal home dinners will to some extent replace more elaborate affairs. That's the least we can do, in these war times, isn't it?



Chinese lines and chiffon velvet,—so this taupe suit is doubly chic. The coat is intricately embroidered with taupe cords and then collared and cuffed with taupe-dyed fur, which blends charmingly with the material. The Talbot hat of taupe velvet outlined with jet beads is characteristic of its designer's motto: "The shape's the thing, don't let's worry about the trimming."



After Cheney Johnston



This three-piece suit is of gray kasha,—the coat, that is. The bodice and upper part of the skirt are of wool-embroidered gray satin. The coat is straight and knee-length, as so many smart ones are, and it is trimmed with the so fashionable mink. The Reboux hat of black panne velvet is wider at one side than at the other, and has a ribbon rosette nestled under its brim.

The home dinner gown is the official title of a new species of frock, between a tea-gown and a formal evening gown. This one is of purple chiffon velvet, straight from shoulder to hem. There are two brief trains which are just chiffon-lined panels, falling from the new high waistline. Purple chiffon forms the graceful sleeves.

SINCE THE WAR THE ELEGANT HAT

IS PART OF EVENING COSTUME IN

PARIS, AND NEW YORK FOLLOWS SUIT

HATS FROM JOSEPH



The ostrich feather has come into its own again, and the three purple tips which nod along the back of this hat blend with it admirably in color and are placed so as to lend height to its moderate crown and to give poise and balance to the charmingly tip-tilted brim. The hat, such a one as Lillian Russell might have worn twenty years ago, is of royal purple velvet, and is for formal afternoon wear or for informal evening dress.



Panne velvet rivals velvet in favor for the early autumn hats, and is used to excellent advantage in the one sketched above, which is of violet colored velvet with a brim somewhat elongated behind and turned up from the face at the sides. The crown, though high and straight, has a soft flexible appearance, and is encircled by one of those feather fancies so hard to identify,—but which, in this case, is of clipped ostrich feathers.

(Right) In the very latest mode is this hat with its uncompromising line and its smart and military air. It is of dark blue velvet, and the arrangement of coque feathers shows how effective these may be when used on a straight hat. Its austere effect is relieved by a band and small bow of metallic ribbon.

(Below) This chic model of black velvet, faced with cords of velvet and trimmed with strands of gaura feathers, is of the type of restaurant hat once more in vogue for evening wear. It turns smartly away from the face on one side, and the high brim rolls back to within one-quarter of an inch of the crown.

UNDOUBTEDLY the first hat was wished, by her good fairies, on a princess who already had everything she really needed. Thus the hat is, in its very nature, a luxury—and therefore the crowning delight of woman.

That is why the fancy of our modistes ranges so free. Not even the height of automobile tops can curb its upward flight, nor can the limitations of doorways prevent its reaching far and wide. For fair woman can always stoop to save her hat, and she need not go where it cannot follow.

In the past the hat made itself of what it pleased and trimmed itself with anything under the sun, or with the likeness thereof,—fur and feathers, fruit and flowers, jewels, insects, laces, and ribbons. But this year, colors are subdued and trimming is restricted.

For the formal hat velvet is usually the chosen material, and feathers are the chosen trimming. The ostrich finds himself once more fashion's favorite, but his



feathers are not always curled. When they are curled they are used as tips, and are dyed in lovely dark colors. The cock and the crown pigeon furnish trimmings of coque and gaura, and the goose offers feathers which, in beige or gray, are burned and made to look like fur. These top many an interesting crown. Both the clipped ostrich and gaura are made into pompoms which, after a mysterious disappearance, are perching on hats more saucily than ever.

And now the formal hat has become, once more a feature of Paris nights. There, evening dress is no longer as elaborate nor as décolleté as before the war, and the picturesque hat of velvet trimmed with feathers goes admirably with an informal dinner or evening costume. A fashion note of 1895 declares that "A French woman considers nothing unbecoming or absurd that is tonish." But the hats shown here are so becoming that their wearers need plead no excuse of any kind for rejoicing in them.



She who possesses the slumbrous eyes of Egypt may wear a fan of goura feathers in her low coiffure, and match the glow in her eyes with the sullen beauty of black pearls. Goura may also be worn in a high coiffure, when fewer feathers are used



Above and to the left are shown two views of a high coiffure. Here the quaint earrings of onyx and silver are an integral part of the silhouette of the head; with earrings so exclamatory no other jewels should be worn. Earrings from Azeez



Coiffed low, and banded still lower, the outline of a lovely head becomes even lovelier when the hair is done in a knot on the nape of the neck and held in place with a band of diamonds and platinum; the two bandeaux from Dreicer



Polonaises and basques and cut jet buttons were smart when such earrings of gold and tiny seed pearls were bought for a bride with dimples and curls; but they are no less becoming when used to supplement a modern coiffure

THE FINISHING TOUCH *of the* COIFFURE

Just Where and Just How
to Place Just the Right
Ornament in a Coiffure

"BIEN coiffée, c'est bien habillée," say the French, being a people who have reduced most of the great truths of existence to a single epigram with a cutting edge. Particularly is that saying worthy of consideration to-day by the woman who is truly smart.

What with our best society going into Hooveralls and the canning industry, and frocks taking on day by day that severe stripped-for-action look, the mode seems likely to leave us little but a rag and a bone and a hank of hair in the way of decorative material; so it is all important that one's coiffure should be, as never before, irreproachable.

GRANDMOTHER'S EARRINGS

So Vogue, taking counsel with herself, shows here some ways in which Madame la Mondaine may hoodwink the censor into letting her look lovely.



With a set or so of earrings, wheedled out of great grandmother's jewel case, or expensively coaxed from some smart jeweler, an air of sophisticated simplicity, and a few borrowed plumes, much may be done by the skilful woman who takes thought for the silhouette of her head and, while using its interior to think about war charities and T-bandages, makes its exterior a decorative delight.

ARTFUL SIMPLICITY

These coiffures were chosen only after much selection and discarding—some of them borrowed from the horse-shoe at the opera, some of them created from our own imagination, some the result of happy accident turned to good account by the deft fingers of the coiffeur.

Just how to achieve variety with a few simple modes—high and low—and the precise placing of the heaven-inspired ornament—that is the secret of the coiffure. Simple? Yes—but like most simplicity, only to be achieved by infinite taste and patience, and frequent experimenting.

Into a low knot of hair are thrust two white peacock feathers, and a diamond bandeau completely encircles the head



Photographs by Charlotte Fairchild

POSED BY VIVA BIRKETT

Someone who can play on the spinet and display "sensitivity" should wear this quaint coiffure. The hair is waved, parted in the middle, and arranged in a soft twist just below the crown of the head. Three little curls are permitted to escape over each ear; and Mrs. Browning's "Sonnets from the Portuguese" should always be in the background

PARIS DICTATES THE TERMS FOR AUTUMN HATS

Shorn More or Less of Trimming, The Hat of 1917

Is a Thing of Subtle Lines and Subtly Perfect Color;

the Gainsborough and the Capeline Are Newest



MARIA GUY

Though long with us, the beret has not outworn its welcome. This model in castor gray velvet is slashed at the side-back to show its matching satin lining, for castor gray is among the smartest colors. The hat has a collarette to match



LEWIS

When a hat decides to be wide this season, it attains width to an unimagined degree. Of dark green velvet, this graceful shape reflects the times in a "boy scout" crown made of tightly curled dark green ostrich tips, banded with velvet ribbon



LANVIN

Yes, the tricorn comes in for its share of attention, and perfection of line distinguishes a tricorn of black panne which finds a new use for monkey fur—that of making the forbidden aigrette. The brim is prettily softened by shirring



GEORGETTE

It is new, this crease which is folded in the crown from front to back, after the manner of a man's soft hat. New also, is that sudden turn of the black panne brim, an echo from Gainsborough, and the uncurled beige ostrich

As a child, I played at "dressing up" in a vast old attic among chests and hat-boxes wherein was stored away the faded finery of three generations. The chests were so many mines of treasure,—scarfs, quaint pelisses, pantalottes, and hooped skirts, while as for the hat-boxes, they were, even to childish eyes and aside from their contents, extraordinary. Beau Brummel, his tall hat carefully a-tilt, strolled languidly across the side of one, forever several fatal paces behind the lady (on the other side) who glanced forever coyly over her shoulder as if expecting the famous Beau to round the corner. A very neat prim hat-box bore a quaint engraving of a frightfully over-dressed young person in a monstrous bonnet, who, so the old time lettering underneath informed us, gloried in the name of "Virtuous Susan." I confess to many doubts as to Susan. She looked a minx; but this particular hat-box contained the most fascinating bonnet of them all,—an old poke-bonnet of finest yellow straw with a faded green silk lining into which was tucked a knot of yellowed moss-rose buds. The bonnet fastened with a white silk cord and tassel which dangled coquettishly just below the left ear; and the box which contained this triumph of by-gone millinery was lined with green silk.

Hat-boxes are seldom lined with silk nowadays. Buried in tissue paper is the bonnet of 1917, and the hat-box, as a rule, bears only the name of the maker. But the hat within,—ah, that is another story. The hat of this year of war, 1917, although shorn more or less of its trimming, is a marvel of subtle lines, of subtle coloring. Beret or Gainsborough, the shape is perfect. Cloche or capeline or toque, the color



LUCIE HAMAR

Caracul has returned, this season, from its recent retirement and commands no inconsiderable attention. In this winter model, it is black and is combined, with due unexpectedness, with a brim and swathing folds of rose tulle

A toque which has taken the veil in worldly fashion, greatly to its own advantage, is of castor and its severely straight lines are agreeably softened by the clever draping of tulle which matches the castor



LANVIN

The Chinese note which is caught here and there throughout the mode, sounds in this odd shape in black satin, shirred in to a constantly narrowing peak and trimmed with bands and a bride of black jet beads

MARIA
GUYVALENTINE
ABOUT

These shirred fur toques, an engaging alliance of France and the orient, are among the distinctly new models. This model makes use of a new variety of taupe, a soft dark brown which is called "blond" taupe

LUCIE
HAMAR

THE TOQUE IS MUCH IN EVIDENCE;

IT MAY BE HIGH OR LOW, BUT RARE-

LY DOES IT DISPENSE WITH DRAPING



LEWIS

Many of the new hats are as ambitious in height as their rivals are in width. Devoted to high aims is this very tall toque of rose panne, which finds the modicum of trimming permitted by the mode in a wreath of rose forget-me-nots

leaves nothing to be desired. Limited as they are by lack of materials, the modistes have accomplished nothing short of wonders.

THE HATS OF GEORGETTE

Newest among the shapes is the Gainsborough. Of black panne with a picturesque upward sweep to the broad brim and scantily trimmed is the Gainsborough. Georgette wreaths a huge black panne shape of this sort with straight ostrich flues in black or gray. Other houses use ribbon or sparse single plumes carefully posed.

Georgette chooses black panne for many of her winter hats,—black panne and still more black panne. To be sure, there are a few hats in beige or in gray and a few odd trimmings, such as uncurled ostrich, jet, and gold ribbon; but on the whole, in the Georgette salons, if it isn't black panne, it isn't a hat.

Exquisite is the great broad-brimmed creation of black panne with a creased rounded crown,

VALENTINE
ABOUT

Not less interesting than the shirred fur toques of this house, is this original model with its closely matching muff, all in duvetyn of brick red (a color of which we are likely to see much this season) and trimmed with sable tails

In some of the rare moments when she is not dancing, Florence Walton may be expected to wear this high-crowned toque of white velvet, which adds to its height by two white enamel quills and is banded twice about with ivory beads

which is sketched at the lower left on page 60. It is new, this crease, which is deeply folded in from front to back, while the crown preserves in general a round effect. The brim of this hat sweeps up on the side in very swagger fashion and the crown is encircled with a garland of uncurled beige ostrich. This beige is a curious, dark, smoky shade which might almost pass for taupe, and the long straight "flues" fall out flatly on the brim.

There are toques without number in panne, fur, velours de laine, satin, and other tissues. Hats of bure are smartly trimmed with wings, and there are hats of lace and fur, hats of tulle and velvet, hats of parchment and *toile cirée* and, in a leatherless year, of leather.

IN THE SALONS OF MARIA GUY

Maria Guy is as devoted as ever to the vague marvelously subtle shapes for which her salons are renowned. There is a beautiful cape-line of black satin, draped softly and cravatted

with black satin lined with petunia velvet; this model, which is altogether lovely and altogether Guy, is sketched at the lower left on page 63. The under side of the brim is also of petunia velvet, and this velvet is gummed smoothly to the satin top with the edges left "raw." There is also a *cloche* of black lace with a crown of kolinsky, and a narrow lace brim which is charming; a toque of castor veiled with tulle of the same color, which is sketched at the top of page 61, in the middle, is mistily alluring. The tulle, draped, covers the toque and the face beneath, is drawn closely under the chin and up at the



LANVIN

It would seem that the mode has forgotten none of its favorites. The casque is here reincarnated in a youthful model of black panne lined with rose satin, the rose of which is echoed in velvet roses touched with white paint and beads. Black tulle drops from the brim

left side, and there falls carelessly (or is it so careless?) to the shoulder.

Very smart is a small hat of black panne with an odd little "peak" in front and the whole hat swathed about with burnt orange satin ribbon. This same model made of castor is sketched at the top of this page, at the left, and with it is a collarette of castor fastening with castor ball buttons. A draped beret of castor gray velvet, slashed through at the side-back to show the gray satin lining, with its accompanying collarette, is sketched at the top of page 60 at the left. The collarette fastens with a veritable chain of silk, finished with tassels.

Crowns are rather high than low in the Guy salons. Brims are either broad or narrow, at

will. We see the capeline, the *cloche*, the toque, and here and there a tricorn of the exquisite Guy variety. As to trimmings, the shape's the thing—the shape and the tissue; and, after all, why hide a silhouette as perfect as those which are designed by Maria Guy?

MME. LANVIN AS MODISTE

When one buys a frock at the Maison Lanvin, it is impossible to resist ordering a hat also; and the Lanvin hats are as remarkable as the frocks. There is the odd little shape at the upper left



MARIA

GUY

A novel model which has looked upon the French soldier's forage cap is made of castor and bound about with burnt orange ribbon. Like many smart hats, it is accompanied by its own collarette,—of castor, fastening with castor ball buttons



ODETTE

Smart sports hats of bure and duvetyn are among the accomplishments of this house. Italian green bure, and black wing make this model

(Below) The modistes have become connoisseurs in silhouettes this season, and having attained the desired line, they take care not to confuse it with useless trimming. Blue-tipped, green wings and a green plumage-brim are carefully adjusted to this blue velvet crown



JEANNE DUC



JEANNE DUC

Quills of rose color are set in a frame of tête de nègre velvet and lined with velvet, and on the lines of quills and velvet depends the glory of this hat



CARLIER

(Left) This house makes much of felt, and with the felt goes a novel trimming of incrustations of felt flowers and leaves, glued to the hat and growing on embroidered stems. Rose felt bands this beaver shape, and the appliqué is of rose velvet and gold thread



HENRIETTE DUPUY

THOUGH THE TURBAN HOLDS FIRST

PLACE AMONG THE SMALL HATS,

THE HAT WITH A SLIGHT OR SIM-

ULATED BRIM IS A CLOSE SECOND

(Right) Leather plays no small part in the making of this season's hats. On this hat of crow blue velvet, the wing is of leather and silk, and narrow strips of crow blue suede edged with yellow silk trim the gray brim



JEANNE DUC

This house, which began with hats of painted parchment, acknowledges the approach of winter by adopting painted leather. Blue velvet forms the foundation, and on this is laid the perforated leather, painted in yellow, brown, and blue. Old-blue velvet completes the conquest



GEORGETTE

(Left) After this designer had convinced us all that her present sentiments are that if a hat's not black panne, it isn't a hat, she proceeded to show us that she can handle plain black velvet with not a whit less skill



LEWIS

There is a grace and youthfulness about the big hats of this season, a sort of singing flow of line, that makes them unlike the hats of any other season. A model designed for Florence Walton is of black velvet and black satin, tipped off at the edge of the brim with a rose plume

VALENTINE
ABOUT

The capeline is one of those delightfully variable shapes with which the designer does what she will. Here she has treated it as a descendant of the engaging poke bonnet and adapted its strings into a wide black velvet ribbon that falls from the back of its black velvet self

on page 61 which is of black satin, shirred in close folds and is almost Chinese in effect; sketched at the top of page 60, at the right, is a picturesque tricorne of black panne with a plume of monkey fur, a model which is exquisite in line. The little casque sketched at the top of page 62, in the middle, is of black panne lined with rose satin and hung with black tulle all about the edge; it is very smart; and a tall beige duvetyn turban encircled with a band of beige fur is very odd and new.

MODELS OF LUCIE HAMAR

Lucie Hamar's first autumn success was a huge capeline; that vague large shape of drooping brim and large soft crown which is so much in favor. The entire hat was of velvet shirred at half-inch intervals on cords. In spite of all this shirring, brim and crown—a sort of "boy scout" crown, soft but shapely—present smooth unbroken lines, bearing witness to Lucie Hamar's art. This hat has been much worn in Paris.

Of all the new models of the Maison Hamar, none is prettier than a broad hat of pale rose tulle with a crown of black caracul, swathed about its base with thin folds of the tulle. This hat is sketched at the lower right on page 60. Among the new models are to be found hats of velvet, of plush, panne, tulle, and fur, and if any other tissue is employed for hats this season, it, also, is to be found in the Hamar salons. A hat of violet velvet trimmed with silk-fringed quills is sketched at the lower left on page 64. A smart very tall toque of rose panne, encircled with a wreath of small flowers—pink myosotis—in appliqué, appears at the left on page 61, in the middle. Mme. Hamar also makes effective use of ribbon and straight ostrich plumes.

CARLIER'S CONTRIBUTION TO THE MODE

At the Maison Carlier one sees many hats of felt,—broad capelines with a touch of some dark color. For late summer, this capeline was made of straw with a crush crown of gray felt of exceptionally good shape; but the early winter

AMONG LARGE HATS, THE CAPELINE

AND THE GAINSBOROUGH ARE NEW,

BUT NOT THE ONLY FAVORITES

VALENTINE
ABOUT

Our friend of many seasons, the hat of mushroom brim, is not to be banished from favor. Its designer started around the crown with a wreath of silver roses, but mindful of the season's trend toward simplicity, paused and substituted Nattier blue velvet ribbon



MARIA GUY

Another delightful version of the capeline which is occupying so much attention, is this model in black satin and petunia velvet. Crowns are high rather than low at this house, and the shape's the thing



GEORGETTE

First, they abolish all trimmings; then they present us with a model such as this black velvet and black grosgrain ribbon affair, where the whole front is a jet fan centered with an iridescent peacock



(Left) The transparent brim which has outstayed the summer finds one of its winter opportunities in this soft-crowned model of black panne. The brim is of black lace patterned with chenille

LEWIS



ODETTE

A crisp and original note marks the creations of this house which knows the secret of daring discreetly. Of nothing more imposing than jersey in beige, gray, and red, with a touch of red embroidery, is created this model which dares "rough rider" lines with French chic

(Below) Who buys a frock at this house has ever much ado to escape the temptation of a hat also, for the same engaging quality marks both. Beige and black plush are the materials here, for panne, plush, velvet, satin, and fur are the chosen among all materials



VALENTINE ABOUT

(Right) They do odd things with the edges of hats this season; sometimes they are wholly unfinished. Again, as in this model of dull green and red velours de laine, the edges are pinked

models are made entirely of felt, with no trimming except a bit of flat embroidery or a touch of the new "cut-out" trimming or incrustation, which Carlier is using so intensively this season. This trimming consists of flowers and leaves cut out of cloth, felt, or some firm tissue and applied to the hat in some decorative design, while the stems, flower centers, and tendrils are done in embroidery.

Very pretty is a capeline of black satin with the under side of the brim faced with black velvet. The slightly draped crown is decorated with incrustations of blue felt flowers, with the stems done in old-blue thread. The effect of the blue felt, prettily in relief, on the black satin, is singularly good. Sketched at the lower left on page 62 is another Carlier model trimmed in this way. The shape is of black beaver cloth with a broad binding and a bride of rose felt. Flowers and leaves cut from rose velvet are applied to the sides of the crown with a delicate stitching of gold thread. As a rule, however, with this new incrustation, no stitches are visible about the petals and leaves, which are glued to the tissue of the hat.

MILLINERY FROM LEWIS

Chez Lewis, one encounters formidable shapes of velvet, trimmed in many ways. The brim of one round-crowned shape of velvet is turned up on one side and pinned there with two lance-like quills, very long, narrow, and curved. The broad, velvet-brimmed hat sketched at the top of page 60, in the middle, has a "boy-scout" crown of minute, tightly curled, dark green ostrich tips. A calotte of similar shape is striped



LUCIE HAMAR

(Left) When the Parisienne consents for a moment to forsake black, her next choice is violet, and when she turns from panne, it is to plain velvet. Violet quills edged with violet silk fringe give emphasis to the line of this hat



LANVIN

OF PANNE, VELVET, PLUSH, SATIN, AND FUR ARE THE LARGE HATS FOR INFORMAL WEAR

Odette is making smart sports hats of bure and duvetyn. One small shape in Italian green (Continued on page 148)

THE ODETTE CREATIONS



LUCIE HAMAR

(Right) Not only line but color is perfection this season; the restriction of means has proved the proverbial incentive to success. The simple line of this plush hat is echoed in its color scheme of golden brown wing against gold-brown hat



MISS MARION TIFFANY, MISS EMILY WELSH, AND

MISS MARY HAMILTON, BRIDESMAIDS TO MRS. HAMILTON

These were three of the bridesmaids at the wedding of Miss Margaret Munsell to Mr. Daniel Heyward Hamilton of Fall River, which took place at the bride's home, Chestnut Hill, Massachusetts. Miss Emily Welsh, the maid-of-honor, who is from Philadelphia, wore a gown of lilac changeable satin which had a cream lace tucker, and was trimmed with silver galloon and gray fur. With this went a muff of lavender chiffon over cerise chiffon, a hat of lavender crinoline trimmed with silver galloon and purple pansies, and gray slippers and stockings. There were six bridesmaids, and they wore gowns of changeable apricot satin with tuckers of cream lace. At waist and sleeves were bands of narrow gold galloon ending in tiny bows with gray squirrel ends. The muffs of yellow chiffon shirred over cerise chiffon had fur bands and bows with fur balls. The hats, which were copied from an old French print, were of pale yellow crinoline trimmed with roses shading from yellow to pink.



DIGNITY AND THE DRAWING-ROOM

The Formal Call Is Full of Difficulties for the Caller; One Is the Caller Himself; Then There Are His Hat, His Conversation, and—His Departure

By ROGER BOUTET DE MONVEL



THERE are, after all, occasions when calls must be made. And it must be admitted that here, as elsewhere, the already dispossessed masculine sex has by no means the advantage; indeed, if manhood suffrage were to be put to the test before a critical public, we should never win the

right to vote as a reward for our social graces. For what is altogether so charming as the apparition, in a drawing-room, of a woman, gracious, dainty, slender, perfumed, dressed in velvets and gleaming satins? And what, on the other hand, so dismal as the somber and awkward entrance of a man in his black jacket, who comes in either with the air of an undertaker or with a stupid smile, bumps into a chair, knocks over a table, bows without the slightest grace over the hand of the hostess, then forces himself, with difficulty, to make conversation,—if one can call by such a name his heavy lectures and his pale babble.

MASTER OF HIS MORNING COAT

I know well enough that there are exceptions; Monsieur d'Athis, my preceptor, was a living example of what one can accomplish with a call. You should have seen him, about to make a call on some lady of his acquaintance, entering a boudoir at the tea-hour. M. d'Athis accomplished marvels. White spats, a flower in his buttonhole, his slender waist encased within his morning coat, he would arrive smiling, erect, with that careless air of elegance, an air both ceremonious and cavalier, natural to those who have frequented the Tuileries for some fifteen years or so. Yet even that was nothing; with Monsieur d'Athis the supreme elegance, the height of good form, was visibly manifest in the manner with which, once he had removed it, he managed his head-gear. Nothing in the world would make him venture into a salon in full daylight without his high hat, and nothing could equal the tact and dexterity with which he handled that fragile instrument. Of the simple act of carrying his silk hat, Monsieur d'Athis made a veritable art, and that domestic object contributed greatly to his charming air of detachment, and furnished him his aptest gestures and most gallant attitudes.

I see it now, that hat, reposing, by chance as it were, first on one knee, then on the other, or offering a resting-place for two carefully gloved hands, or laid hastily on some article of furniture, then seized again, dominating the inter-

view, scoring points, marking each sally and return-fire, skimming over the thinnest of ice in its flight, and emerging from the mêlée glorious, intact, its high lights gleaming. Set down in writing, I know, these exploits don't astonish as they should, but it was like playing a fantastic game to watch them in the flesh, these exhibitions of long-accustomed finesse; it was a rare sight.

But, Heaven knows, I would not advise you to imitate Monsieur d'Athis. No, I would not take the risk of driving you into so difficult a situation. Such an undertaking demands exceptional gifts, unique of their kind, and, if I may say it without offense, it is possible, dear sir, that you have not got them. That is why, in your place, I should frankly renounce the morning-coat. It's very sad, certainly; but a morning-coat necessitates the figure of a wasp; without it, you look like an express truck,—no more nor less. For the same reason I should abstain from holding my hat in my hand. I've told you the surprising effects a clever

man can draw from it. But if I know you at all, that accessory would add no charm to your conversation. Don't, in kissing the hand of your hostess, raise it to your lips with a sudden gravity

joined to a wild and trembling respect; that gives you the air of a stricken lover. On the other hand, don't enter with one hand in your pocket, extending two fingers carelessly to the ladies, as though saying to each, "Hello, old dear; how's everything?" Don't throw yourself into an armchair and cross your legs, whatever you do. That would be in the worst possible taste. On the other hand, if you should seat yourself on the bias, on the extreme edge of a chair that can slide, whew! what a catastrophe; it's unthinkable. Don't recite, in a cavernous voice, the latest sermon of Monseigneur Trascoti on the tango; but do not, on the other hand, murmur, smiling feebly, "Yes, Madame. . . . No, Madame. . . . It is a very pleasant town. . . . I very much fear that it is going to rain."

THE DRAWING-ROOM AIR

Enter with a contented reposeful air; and walk modestly, and, of course, without self-consciousness. There are some (Continued on page 138)



In the salon a woman is in her natural habitat; she is disconcertingly at ease



In the case of M. d'Athis, that fragile domestic object, the high hat, contributed greatly to his charming air of detachment; it furnished him his most gallant gestures and attitudes

A S S E E N b y H I M

The Parent May Select the Boy's School or College,
But the Boy May Decide to Fly Away in an Aeroplane
or Go to His Tailor and Order Himself a Uniform



SEPTEMBER is a turning-point in the year. Formerly, it was the end of play time, and we began to think of getting back to town and making plans for the winter; or in the fat old days we looked upon it as a preliminary season of visits to country houses, a trip to Lenox, a stay on Long Island, or at any of the semi-suburban neighborhoods where one might enjoy country life until election day,—if there was one—or until the opening of the Horse Show and the raising of the curtain at the Metropolitan Opera House. That cycle, however, is past history. There is no one with a soul so dead as to wish for a life of leisure, and even after this world turmoil shall have ceased, we shall be a busy people. We have had a taste of the sweets of employment, and there will be no getting back to sitting in club windows and watching the crowds go by. We leave that for the superannuated duffers. Many of them have earned their rest, and honorably, and they can afford to waste the remainder of their days. As for the others—well, they are the victims of tradition, and, I suppose, beyond all hope.

THE RISING GENERATION

The first blush of the autumn tells us to be prepared. Matrons who have daughters to bring out must perfect their plans; parents who have aspiring progeny to train and educate must select schools and colleges. Then we have the winter sports; the various horse and dog shows, the county fairs, racing, and the motor trip; and also the semi-annual visit to the Virginia spa, to say nothing of golf. And we can not neglect the hunt. So here is a long and attractive program for such leisure hours as we may still indulge in. We live in a cinema age, and events flash before us like pictures on the screen; but, whatever the issue may be, there is no idea of curtailing our autumn and winter diversions. We have shown this summer how all the usual entertainments, with many other novel ones

added to the list, may be made a source of profit to the various war charities. This is our tax, and we willingly pay it. The society man at whom the unthinking public formerly sneered has certainly done his bit. He has gone into khaki or he has joined the naval reserves or he has filled some post where his services will be of use to the nation. And he has given up his yacht, his motor-boat, his motors, his horses, his polo ponies, his dividends—anything for the cause. And the women—Heaven bless them!—we know what they have done. We Americans are practical, and it is wonderful to see how the most unpromising persons have developed.

DOWN WITH FALSE ECONOMY

However, we should beware of being led into the mistaken belief that this winter is going to be one of penurious practises. Perhaps we shall not give as many general entertainments as usual, but rather concentrate our efforts. There is a reaction against this economy *de luxe*; it is often used as an excuse not to do that which we owe to our position and to society. We may, if the war should continue, have more fancy dress affairs and more charity dances and less flummery. There are some New York women, however, who are preparing to bring out their daughters at as elaborate functions as have ever been given in New York.

There is little advice to offer the careful parents who have an eye to the social, as well as the intellectual, future of their offspring. Those who wish their girls to shine in society and their boys to make advantageous friendships for after life, can not be too particular as to the schools and colleges selected. I know that, in the case of girls' schools, the problem is a very real one; for there is but a limited number of schools where girls of social standing may meet their own sort. And these few are like clubs, with long waiting lists. To plan for these, mothers should begin in time, years before their girls

are ready to be sent to be "finished," just as they plan for the Junior Assembly and the few smart dancing classes which survive.

A word for the boys: for them we must choose an excellent preparatory school for one of the best universities, and these schools also have waiting lists. But there is one thing about boys to be taken into consideration; they are more democratic than their sisters. It is very British to be thus. I know that at one of the best preparatory schools, some years ago, the boys hazed the son of a President of these United States by holding his head under a pump and giving him a baptism of ice cold water so that he would not develop swelled head. Besides, here, as in England, sports count for a great deal. When the boy gets to college, it is different, for there he must associate with the men whom he will meet out in the world of affairs.

AN IMPROVEMENT ON ICARUS

The smartest thing of the moment is to be an Icarus, though modern wings are, fortunately, not fastened with wax. It has been six years since I first spoke of the almost universal adoption of the aero and hydroplane. It is thoroughly a gentleman's sport, and the young men in society have rushed to the aviation schools. There has been some adverse criticism at the abandoning of the United States corps in favor of an English or a French one. But our youngsters champ at the bit; they do not relish home guard patrol and would be off for the front; hence the acceptance of commissions in the Royal Flying Corps and other British institutions. We are still susceptible to the glitter of foreign appointments, and there is a chance of greater adventure and of meeting a lot of jolly fellows and all that. Nevertheless, many of our young aviators serve under their native colors.

As you know, it takes a long time and much work to become an army aviator either in England or here, but after the war is over the plane will provide a popular sport as well as serve many practical needs. The machines are still very expensive; you can not get one under ten thousand dollars; and even then you would do well to pay a higher price. So much is needed to make a skillful aviator and the risks are so great that, as I said before, flying will never be for the masses. There may, of course, be passenger balloons or planes of some kind; I myself was persuaded to take stock in a Zeppelin company just about to build air cars on the plan of those which were so successful in Germany before the war. But now we execrate the very name of Zeppelin, and they are failures besides. The aviation schools are already crowded, but I do not know of a better post graduate course for a young man who has sporting blood in his veins.

The aviation uniform or costume, which is utilitarian, but quite too hideous, may be ordered made or purchased at the best sporting and tailoring shops in New York. The French have adopted a dress uniform for aviation functions held on earth; it is appropriately of horizon blue material. The plane will be, of necessity, a simply appointed vehicle, for the reason that it is limited in space and there will be no room, even if motor men or chauffeurs are employed, for two men "on the box." And, by the way, now is the time for the drawing up of rules of the road; we neglected them in the infancy of automobiling and thus blazed the trail for numerous avoidable casualties.

One of the reforms which the war has suggested is that of some change in the service uniforms of the Army. In fact, the subject was much under discussion last summer, and many were the amusing letters written by officers to

(Continued on page 138)



Dewitt C. Ward

MISS FLORA WHITNEY

The costume in which Miss Whitney is photographed is one she wore at the MacDougal Alley Festa given in June. During the year since Miss Whitney made her debut in Newport she has, like her mother, Mrs. Harry Payne Whitney, been an active assistant at the various benefits in New York and elsewhere, for war relief charity. With Mr. and Mrs. Whitney, she spent the first part of the season at Old Westbury, Long Island, but August and September will see them at Newport again.

A SENSE OF HUMOR IS A SERIOUS MATTER

Nothing Is More near to Mortal Man Than His Own
 Treasured and Peculiar Sense of Humor, and He
 Who Learns to Laugh when His Neighbor Laughs
 Will Turn His Dearest Enemies Into Friends

THE sense of humor seems to be a curious thing. People are always accusing other people of having none—a charge which those accused do commonly deny, and with such bitter gravity as in itself contains no little provocation of a smile. They retort that their accusers have a sense of humor diseased and perverted, seeing amusement where there is none. And we are all desperately afraid of not appreciating a joke. Far rather would we be thought unappreciative of beauty or art or some such serious thing. Indeed, the man who laughs where other men admire feels himself somehow on safe ground; as deeming misplaced reverence a folly to blush for, and misplaced mirth at worst an error to be congratulated. Again, though we prize the power to amuse even above the susceptibility to amusement, yet there is no talent more dangerous; for to be funny unintentionally, or to be sneered at where we seek for laughter, is to sink fathoms deep in shame. And Stevenson has said that in all matrimony nothing can be more hopeless than for a man and wife to differ in their conceptions of a joke.

NOW the truth is that the sense of humor is not one same thing which people have in varying degree. There are as many kinds of humor as there are of beauty or of grandeur, as many and diverse absurdities as there are virtues; and, as a consequence, there is a special sense of each. There is pure wit, for example, and the sense of it; by which most people can in some sort enjoy a verbal joke or funny story. There is the absurdity of episode or situation, which we enjoy in farce; and close akin to that, the humor of appearance, of the person or thing which looks funny; and akin to that again, the pleasure in the sheer grotesque. There is the sense of satire and parody and burlesque, the serious matter made ridiculous. There is the practical joke; either physical, as when the fat man falls upon the ice; or psychic, as when some earnest soul is led craftily on to make an exhibition of himself. There is the humor of character and the humor of wild and ornamental language; of Sam Weller and of the "Fables in Slang." There

is the mysterious and subtle joy of nonsense in "Alice in Wonderland" and the "Just-So Stories." All these are but a few random illustrations out of many; for the progeny of Momus are innumerable as those of Banquo, whose line might stretch out to the crack of doom.

SURELY it shall go hard but anyone may find some affinity among so many. And indeed, those whom we accuse of having a false sense of humor or none are, for the most part, those whose natural choice of humor differs from our own. There are few people who can not smile at anything; there are more, perhaps, who taste flavors of the incongruous to which we are insensible, and who, to our thought, are prone to smile at nothing. There are fewer still who can appreciate all the fun there is and smile at everything. Nay, there can be none so perfect; for humor is infinite, and the fulness thereof beyond human perception. Some of its simpler workings, on the other hand, come near to being free to all. Most men can see a practical joke, provided the joke is upon someone else; most women can see that which looks absurd; and both sexes together can in general enjoy some sort of verbal jest. Upon that sure foundation stand Charlie Chaplin and the comic press; and the gates of heaven shall not prevail against them. The votaries of the more subtly risible are few—fewer than they appear, since there is a snobbery of humor as of wealth or birth, and many a one pretends to have beheld the Jabberwock, even though the whiffing of its wings has never so much as reached his tulgey ears. It is not for everyone to arrive at Corinth; and the greater humor is not his who keenly specializes in some one form of mirth to the derogation of all others. Rather it is his whose catholic sensibility exults unbounded in the roaring slapstick or the subtle rapier of repartee, in the elephantine gambols of Rabelais or the sleek ironies of Lamb. He that will be great in this, let him exult not in exclusiveness but in universality of amusement and laugh equally with all; so shall he prove himself by divine right Lord of the High Humor, the Middle, and the Low.





Count Jean de Strelecki



A feature of this fête, which was arranged by Mr. Joseph Lindon Smith, was a series of tableaux in which Mrs. Jerome N. Bonaparte and her daughter, Miss Blanche Bonaparte, portrayed the Belgium of other days. The tableaux were preceded by a lecture on gardens by Miss Frances Benjamin Johnston, with slides made from her own photographs in color

(Middle, above) One of the most attractive pictures in the series of tableaux was that made by Miss Adelaide E. Sedgwick, daughter of Mrs. Harry Sedgwick, who appeared in the Russian episode, personifying that "Free Russia" which we hope may follow the Revolution



Little Cynthia Pratt, daughter of Mrs. Alexander Dallas Bache Pratt, must also do her bit for that perennially good cause, the Red Cross; so, during the masque she wandered about the lawns and the entrancing "Blue Garden," clad in Red Cross apron and cap and offering balloons for sale. And, as was to be expected, she reaped a golden harvest in return for her efforts

In the tableaux representing the birth of Liberty in France, Miss Marguerite Caperton, daughter of Rear-Admiral William B. Caperton, Miss Elizabeth Sands, and Miss Roberta Willard wore costumes such as were worn by women of France during the Revolutionary period



Three figures prominent in the tableaux at "Beacon Hill House" were Mrs. Reginald Vanderbilt, who portrayed "Desolated" Belgium, Mrs. Angier B. Duke, who was France in "The Birth of Liberty," and Miss Pauline Disston, daughter of Mrs. William Disston of Philadelphia, who took the part of Hawaii in the tableaux, "Columbia and Her Sisters." Miss Disston was married on August eleventh to Mr. John Wanamaker, junior, son of Mr. Rodman Wanamaker, and grandson of Mr. John Wanamaker of Philadelphia

Four photographs by American Press Association

THE RED CROSS FÊTE

GIVEN BY MRS. ARTHUR

CURTISS JAMES AT

HER NEWPORT HOME,

"BEACON HILL HOUSE"

WAS OF UNUSUAL IN-

TEREST AND BEAUTY

IT MUST BE RATHER NICE TO BE
AN ACTRESS AND CHOOSE YOUR
OWN BACKDROP AND SPEND
THE SUMMER IN FRONT OF IT

Alfred Cheney Johnston



Marie Doro had a lot of fun "doing" movies, but what's the use of wasting a charming speaking voice on a scenario director? She is returning to the stage, early in the season, in a dramatic fantasy written by Florence Lincoln



White Studio

Elsie Janis may be awfully good at impersonating, but there are moments, like the one photographed, when she seems to be at her best, just being Elsie Janis; not long ago she sailed for England, which is rather nice for the English



Charlotte Fairchild

(Right) Speaking of speaking voices being wasted on the desert screen,—what is one to think when even a prima donna like the charming Lina Cavalieri takes to motion pictures?—for it is rumored she will play "La Tosca" for the "movies." Her husband, Lucien Muratori, of the Chicago Opera Company, will also sing at the Metropolitan this winter

(Below) This winter, Ruth St. Denis will revive "Omika, a Legend of Fugen-Bosatsu," and her famous "Rakha, the Mystic Dance of the Senses." The photograph shows her on the lawn at "Denishawn." "Denishawn" is a school of dancing that Ruth St. Denis and her husband, Ted Shawn, have had, the last three years, in Los Angeles, California





MARY RUTHERFURD JAY, GARDEN ARCHITECT

The garden is laid out on a simple rectangular plan, and the center is a sunken panel of grass with a lily pool in the middle. A border of roses banks the dry wall of this sunken garden, and about three sides of the entire garden runs a hemlock hedge. A pergola at the far end cuts off the view of stables and garage from the house



(Right) The brick walk is bordered, as in English gardens, with hardy perennials of many varieties, massed in richly harmonizing colors. Halfway down its length, the border is broken by a seat shaded by a great acning-striped umbrella



As seen from the house, the garden is set against the background of a vine-clad pergola, which crosses the entire end of the garden. On the garden side, this pergola is supported by heavy square timbers; on the opposite side, the piers are built up of stone. A slight upward curving of the cross timbers gives exceptionally graceful lines along which are draped masses of roses and mistaria

A PERGOLA OF TIMBER AND STONE

IS THE FEATURE OF THE GARDEN

OF MR. HENRY R. MALL-

ORY AT PORTCHESTER

(Below) Before the dry wall which bounds the sunken garden are planted masses of roses, and in time the wall itself is to be covered with the green of vines. The rose-covered pergola and the hemlock hedge mark the confines of the garden



HERBACEOUS BORDEKS SUCH AS

ENGLAND KNOWS LINE THE BRICK

WALKS, AND THE SUNKEN GARDEN

IS CENTERED BY A LILY POND

(Left) Seated beneath the shade of the pergola, one may enjoy enchanting views of the garden, a mass of bloom framed in the dark wood of the pergola, over which climb the trailing vines, while a wide ivy border makes for greenness

Photographs by Roger B. Whitman



THE TUDOR MANOR STYLE IS
ADAPTED TO MODERN LIFE
IN THE LONG ISLAND HOME OF
MRS. WILLIAM K. VANDERBILT

(Right) From the apple orchard a decorative red lacquer bridge, designed after a notable old bridge in Japan, leads across quiet water to the wide smooth lawn. The house itself, in the building and furnishing of which Mrs. Vanderbilt herself took active part, is built in the Tudor style of red brick; English ivy covers the walls and English boxwood runs on either side of the pathway

(Below) The handsome Jacobean paneling of English oak in the living-room, was brought entire from an ancient house in Kent, and the plaster ceiling was designed to carry out the lines of the ceiling which originally accompanied it. All the furniture here is antique, and the screen in the corner had the rare honor of being that once used by Thackeray in his study





An echo of old France, symbolic, perhaps, of the days of the Field of the Cloth of Gold, greets one on entering the hall of this home, built in the Tudor style. This paneling was a fruit of Mrs. Vanderbilt's search for the antique, and came from an old French château. The design is painted on panels of chestnut

WOODWORK FROM ENGLISH HOMES, CENTURIES

OLD, FORMS THE BACKGROUND FOR BEAUTIFUL

HISTORIC FURNISHINGS AND RUGS FROM THE ORIENT



(Above) This detail of the living-room; a larger view of which appears at the bottom of the opposite page, shows the unusual curtaining of the casement windows. Oyster white taffeta draperies fall from a valance of embroidery of Jacobean design in vermillion and blue. The rug is a sixteenth-century Is-pahan in soft rose and green



(Left) The morning-room forsakes the somewhat sombre dignity of Tudor and Jacobean days, for the lighter style of eighteenth-century England. The wood paneling is painted biscuit color, and a Queen Anne painted ornament lends to the walls a note of color which is echoed in the color of the ball pulls at either side. The unique lighting fixtures came from an old home in Richmond Park, England



(Above) The eighteenth century predominates in the dining-room where antique paneling is painted green and gold, with a duck's egg finish. Antique purple glass bottles stand on the William and Mary sideboard, surtopped by a mirror and "petit point" over-mirror

(Below) The casement windows of the dining-room are hung with an eighteenth-century chintz in which peach-color predominates, and a peach colored brocatel is used to cover the walnut chairs. Lighting fixtures in the form of sconces are set against the paneling



THE NEW FUR COATS ARE DECIDEDLY SLIM AT

THE WAIST; THAT IS, IF THEY DO NOT BECOME

CAPE-COATS AND GROW NARROW AT THE BOTTOM

(Right) One kind of short fur coat we are going to like this year, is belted a bit to give it a slim silhouette. This coat of gray Russian squirrel is straight hung and belted with a straight band of Hudson seal that runs in and out of slots in the coat. That gives it the slim waist-line. The collar is of Hudson seal, and the only fastening of the coat is a gray squirrel button below the collar. A coat of this sort is worn with a frock widely banded with fur. The frock shown here is gray broadcloth banded with Hudson seal



MODELS FROM STEIN AND BLAINE



(Above) This cape-coat of moleskin with the collar and cuffs of silver fox is designed on the line of a luxurious wrap, and may be worn in the daytime on the street or in a motor, and at night it may be worn as a beautiful wrap. You will notice that the coat is straight-hung and loose, and that, although you can hardly believe it, it is quite narrow around the bottom.

In this coat of mole, with its shawl collar and its cuffs of fox, can be seen the new silhouette of long lines and a certain slimness at the waist. A new round muff is made of a straight piece of the fox fur

Moleskin makes a luxurious cape-coat suited to both daytime and evening wear. It is loose and straight-hung and narrows surprisingly but gracefully at the bottom. The collar and cuffs are of silver fox

WHEN LATE SUMMER BECOMES EARLY AUTUMN,

PARIS WEARS THESE COSTUMES, AND WITH

THEM, HATS OF LEATHER AND PARCHMENT



The growing fondness for painted leather hats includes a hat of parchment painted with black and gold, faced with black velvet, and wearing a cock's plume. Jeanne Duc designed it



Why they insist on making hats of leather, when there isn't enough leather for shoes, Jeanne Duc only knows; this leather crown, painted blue and wine color, has a blue velvet brim

(Below) This dress, designed by Berthe Hermance, is of blue French muslin braided with white soutache; the sleeves are short, as sleeves have dared to be of late



(Above) To wear with the parchment hat at the upper left, Jeanne Duc made this bag of black velvet and parchment colored taffeta, embroidered in black and gold



(Below) Over a plaited gray satin skirt, Margaine Lacroix put a sash in curious swaths; the ends of it and the collar are of bright green satin, silver-embroidered



(Below) Paris warned us that it would be a velours de laine season; and Dœuillet confirms it with a deep-collared loose coat of beige and brown velours de laine



Jeanne Duc was heard to murmur, "Now this is going to be something that has never happened before," and she made a hat crowned and faced with black velvet and with the top of the brim of canvas painted bright red, figured with black and gold

IF THE PARISIENNE WANTS TO GO IN FOR COLOR

SHE DOES; AND IF IT IS A PLAIN BLACK SATIN

FROCK THAT PLEASES HER, SHE HAS THAT, TOO,



One afternoon, in the Bois, a Parisienne was seen; a very smart little person, who wore a white piqué vest over a severe little black satin frock. That isn't all; the vest had black satin strings that tied around her waist. With this costume, she wore the plainest (and the smartest) of white straw hats with a plain black band



Whenever the Paris couturière has a few moments she doesn't know what to do with, she goes and designs another black and white frock. It seems that she can simply toss them off; and they are always "different," too. This one is of black satin and white crêpe de Chine, and was seen at the Gymnase one day

This dress is of the sort that is appearing everywhere in Paris. It can be two things: a dress to wear in the afternoon and a dress to wear in the evening. It is of light gray satin, with black satin belt and cuffs and a black satin-lined bow at the back of the neck. Across the top of the shoulders is gray chiffon, which can be removed in the evening

Sometimes, when everyone else is thinking of some new color combinations, or some new combinations of black satin and color, the Parisienne goes off quietly and gets herself a perfectly plain black satin frock that doesn't carry about a single bit of trimming, except, perhaps, a little decorative stitching that helps a lot without being conspicuous about it

WITH COAL AT A HUNDRED DOLLARS A TON,
AND NONE TO BE HAD AT THAT PRICE, THE
PARISIENNE LAYS IN A WARM STOCK OF FURS
AND PUTS HER TRUST IN THE WEATHER MAN

IF THERE IS NO COAL IN THE GRATE THE
PARISIENNE WRAPS HER FUR COAT ABOUT
HER, SETS A REMARKABLE HAT UPON HER
HEAD, AND SALLIES FORTH CHIC AND WARM



HATS FROM GIDDING

This wrap of taupe velvet trimmed with bands of a deep tone of castor is one of Chanel's newest creations. The velvet is slightly shirred under the bands of castor, the high straight collar is in the form of a scarf, and the fastenings are buttons of fur. The toque of prune colored velvet has, for its only trimming, a design in small flowers embroidered in silver thread on its visor front

This model of tête de nègre satin, with kolinsky collar and cuffs, is Madame Georgette's own coat. The fulness of the kimono sleeves is partly confined by a band, and that of the coat by a belt which is stitched in silk floss. Stitching also trims the bottom of the coat, which is lined with deep brown crêpe de Chine; from Bonwit Teller. The hat is of brown panne velvet banded with leather



This French coat from Aviotty is of twilight blue velours trimmed with nutria. Shirring gives a slight fulness over the hips, and a row of stitching marks the long hip line and finishes the pockets. The hat of royal purple velvet has a very high crown, and is stitched in straight lines with purple wool, and trimmed with a band of purple velvet

WHEN the fair Parisienne was asked why she planned to have so much fur in her autumn coat she answered, "Because I have no coal in my cellar."

"But your coat is not for your boudoir or your drawing-room?"

She laughed and shrugged her shoulders. "No—but after freezing in the house what a comfort all this fur!"

Adorable Paris, ever ready to meet the new emergency with that gaiety, that debonair grace, which turns the buffetings of fate into a sort of sport!

And because Paris has fur, all the world must have fur also. The lovely twilight blue which somewhat resembles jade green, the soldier's blue, and the French blue; black, brown, and taupe—these and other subdued effects in velours, bolivia, or cashmere cloth, velveteen or basket chenille, will be lavishly trimmed with such furs as chinchilla, sable, kolinsky, seal, and nutria.

Whatever hats may be about, they cannot pretend it is because of lack of coal. But hats need never give any account of themselves; they do as they please, and none so bold as to question their right. Those shown here are unblushing climbers, making high crowns higher with encircling frills, and draping full crowns so that they seem about to turn a somersault. There are many forms of draped crowns among the early hats, and these tam o'shanter with the fulness at the front are very smart. But there are also capelines and cloches; the hat, truly, defies its definers and, like woman herself, takes on unexpected phases.



AS SOON AS A WOMAN
SEES THE NEW FURS,
WINTER BECOMES HER
FAVORITE SEASON

THE NEW FUR COATS ARE
MOST EFFECTIVE MEANS
OF TAKING OUR MINDS OFF
DEPARTED SUMMER FROCKS



(Below) This coat of Australian opossum may be worn in cold weather for motoring, and it may be worn in the evening as a wrap. From the shoulder to the hem, the skins in this coat are beautifully worked into a fan-like flare, and outlining the edge of the coat are straight bands of the skins. The hat is of soldier's blue velvet, with a draped tam crown, thrust through with a coral pin; furs from Balch Price; hats from Bruck Weiss

This Persian lamb coat with collar and cuffs of Australian opossum is built on the new lines,—long and slender, with a decided curve at the waist, although the lines of the coat are perfectly straight. One thing that gives this slim silhouette is a belt of fine black silk cords held together with the ornaments of steel beads. The navy blue velvet hat has that becoming Russian line and is trimmed with a huge cocarde of old-blue feathers



Charlotte Fairchild

POSED BY AIMEE DALMORES

(Above) A new short coat for street wear is of the smart and durable beaver. It hangs in straight lines from the shoulder to almost knee length, and is lined with silk to match the fur in color and fastens with polished wood buttons. The hat is a turban of black velvet with its crown covered with cock feathers

LAST year, Persian lamb in the form of a whole wrap would have been more or less of a faux pas; at least that was the way we felt about it. It just wasn't done. Now, one of the first things to meet our startled gaze is a coat of Persian lamb cut on long slender lines and strangely smart looking.

Another distinct shock is a short walking coat of beaver. It isn't nearly as good as it sounds,—it's better. And these new short coats, whether they are of beaver or some other fur, are not the bobbed off-looking affairs they were last year. They are still short, but longer than they were last season.

On the days when motoring is attended by all the climatic conditions of a Shackleton expedition and none of its deeper meaning, an Australian opossum coat is exactly the smartest sort of insulation from the outside world. A coat of this sort may be worn as an evening wrap too,—it's that kind.

Many winter coats are shown in the most durable furs, such as nutria, squirrel, Hudson seal, and muskrat. And there are going to be combinations of these furs; for instance, nutria and seal used together.



THESE SUITS FOR THE TAILOR-MADE WOMAN

ARE IN CLINGING SOFT-TONED FABRICS

AND SHOW THE STRAIGHT SILHOUETTE

MODELS FROM LORBER

IT is very pleasant for the tailor-made woman to know that she may still have the strictly tailored suits and hats she loves. This season she will find that the slim lines of a few years ago and the full skirt recently worn have compromised upon a silhouette which, though straight, is not narrow. The favored soft materials, such as velours, duvetyn, and velvet, bring about lovely clinging effects. Stitching and embroidery may be used upon street suits and dresses if the design be kept simple. The overskirt or tunic is again very smart, as is also the marking of the hip line. The neck may be worn either low or high, sleeves are long and close-fitting, and the narrow belt is much used both on suit coats and on dresses.



(Above) This simple suit passes muster as a tailored suit without being at all severe. It is of deep taupe bolivia cloth with collar and sash ends of moleskin. The coat may button high around the neck or may be worn open. The buttons are covered with the cloth. The coat has a slight fulness from the waist, and is made with box plaits at either side and corded bands across the front. Like cords run across the bottom of the skirt, which follows the outline of the coat and is plaited at either side. The outline of the suit is perfectly straight, although it is not narrow. The hat is a round sailor shape, and is of taupe velours bound with taupe grosgrain ribbon.



This black velveteen tailored suit is for the youthful figure. Black velvet or any dark shade of velvet will be smart for street dresses and suits. The skirt is straight, with a slight shirred-in fulness at the waist, and it has two slashed pockets. The coat with its long bodice effect and narrow double belt outlining the natural waist and tying loosely in back, is new. The straight sleeves fasten tightly, almost to the elbow, with steel buttons. The bottom part of the coat is made of a deep ruffle of the velvet, shirred into the bodice. The black velvet sailor turns up at one side and droops low on the other; the black satin draping ends abruptly at one side in a fringe of silk cords.



(Above) This is a one-piece street dress of navy blue serge. The overskirt is outlined at the bottom with wide bands of crocheted floss in a brighter blue shade. The underskirt, which is of the serge, is quite tight at the bottom, while the upper part of the dress is perfectly straight. The long straight vest is embroidered at the front in the bright blue silk floss, and has round, dull, silver buttons. The collar and gilet are of navy blue satin, and the narrow belt which fastens invisibly at one side is embroidered in the blue silk floss. The large tailored hat has a brim of black velvet, and a crown of beige velvet. The silk cord about the crown ends in front in two tassels.

THE DESIGNERS ARE CERTAINLY HAVING A

WONDERFUL TIME MAKING TWO KINDS

OF MATERIALS DO THE WORK OF ONE

THIS season, when you first see the general silhouette of the new evening gowns, you think, "That's all very simple; there's really nothing to that." But then you will notice that they are made of combinations of lovely fabrics, and that the trimmings, though simple, are exquisite. There's a reason for all that, too. Paris knows that we will want beautiful gowns this year, because we just can't be outdone by all these dashing uniforms we are seeing nowadays, so they are going to design us beautiful gowns if they have to combine materials to do it. That's because the supply of really lovely fabrics is a little less, and the demand as great as ever. But Paris always manages somehow.

GOWNS FROM JOSEPH



This gown does many of the smartest things that evening gowns are doing this season: it is a combination of two materials, it has a straight line down the back and front, is tight around the bottom, and has a short train. The foundation of the gown is of silver cloth, with a little apron panel in front, of hydrangea blue velvet embroidered with frosted beads, and one just like it in the back, only this one gets longer and grows into a train. The shoulder-bands and the waist are outlined in rhinestones.

Black Chantilly lace is all simple enough, —and that's the underskirt; but then there is a pointed train and a drapery of black chiffon cloth, and, on the right side, an elaborate drapery of sequin cloth that forms one half of the bodice. The upper part of the bodice is black net through which cloth of gold shimmers and around which are small jet beads.



There is no doubt about it—the designers are simply having the time of their lives combining materials this season. They used soft green velvet for the upper part of the bodice, and made the lower part of a sash-like arrangement of black and gold cloth. Just where this ends is a band of green and blue sequins. Then comes the skirt; it's tight around the bottom, and like the train is of metallic brocade.



WOMAN TRIFLES WITH HER HATS

A SURVEY of the early collection of autumn hats convinces one that the day of much-trimmed millinery has passed—for a while, at any rate. There are all sorts of things that bob and dangle and sway from the new hats; but as a rule they are small things. This does not mean that they are uninteresting things. Tassels are perhaps among the most conspicuous millinery ornaments, but cords and chains and fringed motifs of all sorts are very frequently seen.

BONES AND CHAINS

Probably the most novel ornament which has made its appearance so far is the imitation ivory chain and ornament which is shown in detail in the lower of the two sketches in the middle of the page; the design is much like that seen in old jade ornaments. The hat on which it is worn, a new French hat, is shown in the upper sketch. It is of brown velvet with a brim turned up from the face and arranged in ridges here and there. In these ridges are buttonhole openings, through which is drawn this carved bone chain.

At the top of the sketch at the lower middle of the page is a variously colored silk tassel arranged in a bone top. Tassels of this kind will bob over the ears of many a smart woman this winter. Just below the tassel is an odd ornament which may be placed either at the front or the side of the hat. It consists of three black buckles strung together with colored beads. The square ornament at the left of this is made of flat bugles which come in several iridescent colorings, green iris, blue iris, and *clair de lune*. The circular ornament at the right of the lady's lower arm is made of flat jet bugles with a chenille edge. Inside, the ornament is solid jet. The French milliners are using a great deal of jet this season and much metal lace as well. Just below the circular jet ornament, is an odd little affair consisting of strands of fine green beads with pointed tips of dark green. A trimming of this kind is sometimes arranged across the edge of the brim of one of the new hats. Wheel ornaments, like that at the lower left in this sketch, are

A multi-colored tassel in a bone top; three black buckles, making a fence with some beads; square buckles and wheels of colored bugles and chenille; and an ivory chain;—these are the hat trimmings the feminine mind likes to juggle with; trimmings on this page from Veit, Son, and Company

A Woman's Hats are Subtle, by Tradition; But the Merest Trifle Can Get around Them if it Is Smart; the Snobbish New Trimmings Choose Isolation



The brown velvet brim isn't really a brim, for it turns straight up; through it runs a carved ivory chain



very frequently seen. It is shown in black; it also comes in a number of iridescent and brilliant colorings.

SHAPES AND SHADES

The little hat sketched at the upper right is of gray leather mottled in various colors; at the very top it flaunts a gold metal tassel. Metal tassels have a military suggestion which suits the mood of the moment. The fashionable woman is not averse to military effects if they are not too pronounced, and this fact the designers have kept well in mind this season. One sees a number of military suggestions, but they are quite adroitly manifested. Marguerite and Léonie, for instance, make a hat with a crown like a soldier's field hat but with a brim that droops in a bewitchingly feminine fashion. Oddly shaped crowns are a feature of the new hats. Lewis sponsors a hat with a crown like that of a bishop's cap. At the bottom of the page, are a num-

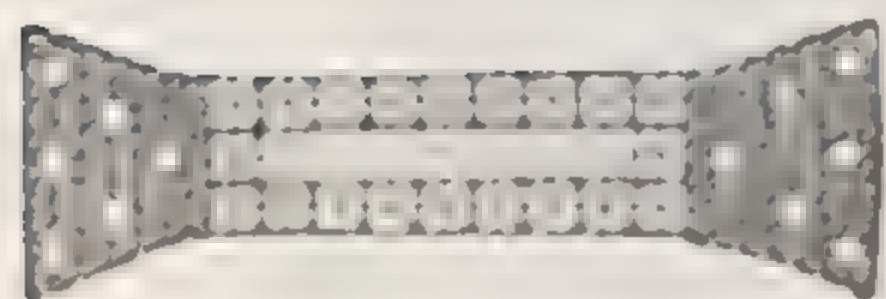


Jeanne Duc likes to make leather hats; this one of gray leather, mottled in colors, has a militaristic gold tassel

ber of interesting ornaments. The long flat ornament at the left was contrived of blue braid and nail-heads. Just below it is a jet ornament which is reminiscent of the intertwining palm leaves in the Persian designs. Next to these, is a diamond made of jet bugles which has a pendant tassel of jet beads. The ring ornament which is the central sketch is made of jet and gold colored chenille. Below it is a gold cord on which are strung blue silk beads; cords like this are very good when used to encircle the crown of a felt or velvet hat. The checkered ornament is made of blue and white silk. Next it, is a little winged thing made of sand colored wool, and blue wool; this is one of the few wool ornaments to be seen. In the corner, is a flat oblong made of silver thread and red, black, and silver beads. The new French hats frequently carry one of these flat ornaments, placed directly at the front.

Most of the new hats are made of velvet, in taupe and gun metal, in purple, and other subdued tones. A good deal of cherry red, however, appears in the recent importations. Not a few of these velvet hats are ornamented only with pearl hat-pins or pins of crystal or jet.

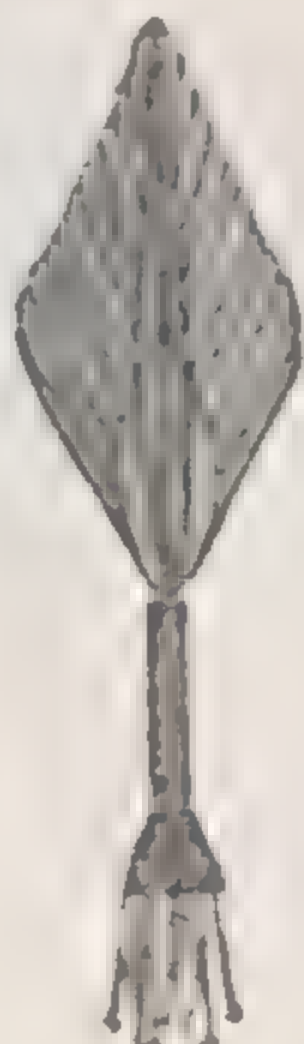
One can not overlook the extensive use of ribbon and cord as trimming on many of the newest hats. These both typify the method used by clever modistes to secure originality even where well-known materials are used. The ribbon is plaited and twisted in numerous fanciful ways, and cord is made to perform unheard of evolutions.



Nail-heads, attached somehow to blue braid, make this thing that looks like an enlarged bar pin



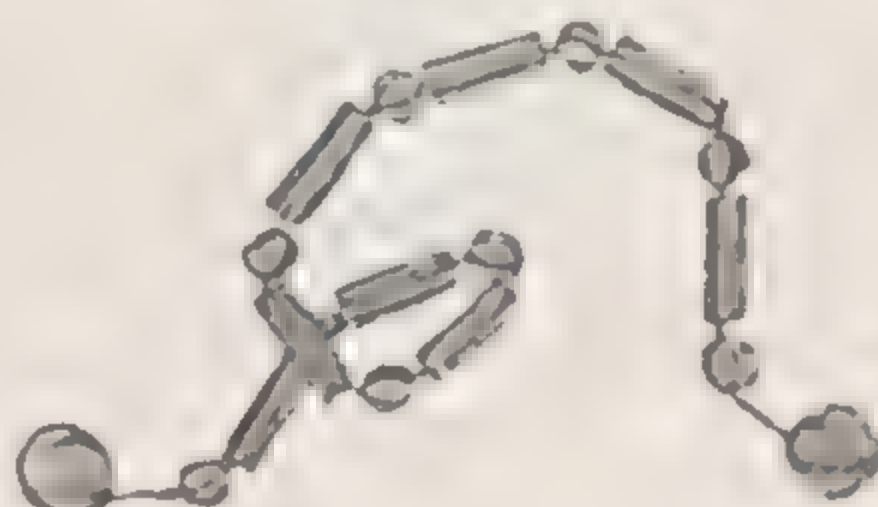
Jet does a little wiggling and lo,—an ornament



From flat jet bugles dangles a bead tassel



Gold chenille and jet contrived at a whirlwind



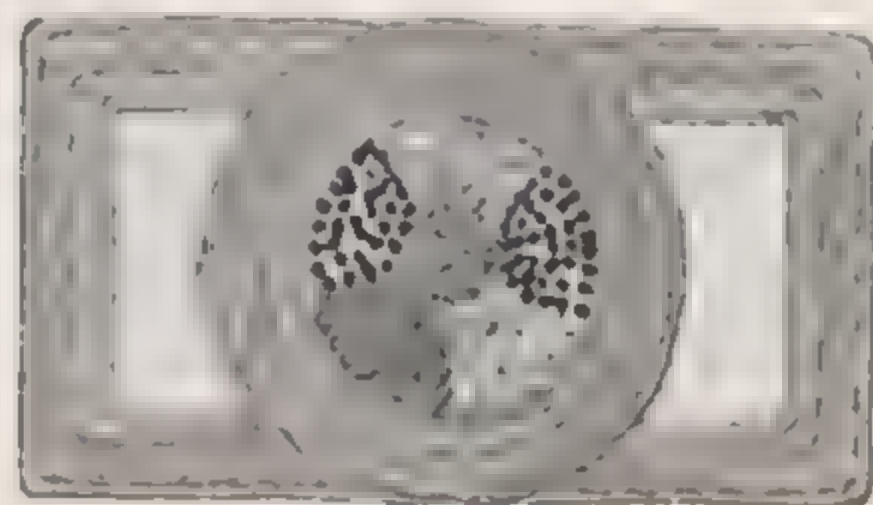
Blue silk beads, long and short, chase around a gold thread



These checkers and dangles are of blue and white silk



This winged ornament is of sand colored and blue wool



Lamé braid and red, black, and silver beads constitute a patch of trimming

WOOL RISES BOTH IN PRICE AND IN FASHION'S FAVOR

Soft Warm Tints and Gloveskin Finishes
Are the Tendencies of the Hour, and Wool
Linings Equip Satin Suits for Winter Wear



In fabric and color, this coat follows fashion's latest ukase. It is of domino suède twill in the shade called artist's brown, and the dyed fox matches in color

the market this season, most of them with soft gloveskin finishes, and one of the most attractive of these new textiles is employed in the coat sketched at the left of the page. This material, which is called domino suède twill, has a soft finish with a scarcely perceptible diagonal twill, and the surface is marked with checker-like squares in soft-toned effect. It is trimmed with a dyed fox fur of very nearly the same shade; for the tendency, in both suits and coats, is to use fur of the same shade as the material which it trims. The wide cuffs on this coat are also a feature of the new fashion; though some of the cuffs on the new garments reach almost to the elbow.

The soft tan shade in which this material is illustrated is called artist's brown, and is a very well liked tone. All shades of beige and castor are favored, and there is a soft faun shade called gazelle which is delightful. Dregs of wine, which is on the order of a very dark mahogany, and



A lining of gloveskin cloth equips this satin suit for cold weather; while the long coat, the lavish use of fur, and the cord trimming are in the very newest mode

IT is interesting to note the manner in which supply affects demand in women's clothes. Because there is a shortage of a certain article it is far more likely to become fashionable than unfashionable. War has greatly curtailed the supply of wool, and it is becoming more and more in vogue for women's clothes.

A new use of cloth this season is its employment as a lining in silk and satin suits and wraps; the sketch at the right of this page shows a suit of satin in a lovely new tone called winter rose, lined with a gloveskin cloth of the same shade. The effect is charming and the idea is really very practical, because the cloth supplies the warmth which the satin lacks, and equips the suit for cold weather. This suit exemplifies the longer coats and the liberal use of fur, while the cord and tassel trimming is also a feature of the coming mode.

"IT IS THE WAR"

Wool will become yet scarcer, since the great quantity needed to equip our fighting men must materially affect the price of cloth. However, since in nothing is durability more dependent upon quality than in cloth, the woman who is ordering a suit of her tailor should insist upon it that quality be commensurate with cost. There are many beautiful wool stuffs on



A skirt of "velours frisson," and a coat of dark green gloveskin cheque, are combined in this suit, which has the smart scarf collar and wide cuffs which, with the flare of the belted coat, relieve the slim silhouette

MATERIALS
FROM HAAS BROTHERS

brique, are other desirable shades, and all warm dark reddish tones are much used. There is also a medium dark shade between a rose and a red called Lanvin red, which is particularly good. Serpent green, which is a dark gray green with a shimmer of silver to it, is a good tone—as is also Marie Louise, a greenish blue; and queen's purple, an amethyst shade.

SUÈDE TWILL

For three-piece suits, which will be much worn, there is a new wool material called suède twill, which has a soft surface with a fine diagonal twill, and in the high lights takes on an attractive silver lustre. Buckskin cloth is another new soft surface material which is appropriate for suits and one-piece dresses; while chenille cloth, which is like a fine cashmere coating, comes in lovely shades and is good for motor wraps and street coats. For dresses there is cheviot serge, and there are also soft fine twills of various kinds. Velveteen, which is very smart, for both suits and dresses, is seen in a beautiful quality known as *velours frisson*. This is used for the skirt in the suit sketched, and is combined with a coat of gloveskin cheque, for which a very beautiful shade of dark green has been chosen. Gloveskin cheque is like gloveskin cloth except that the entire surface is marked off in self-toned blocks.

VARIOUS WAYS OF TAKING THE VEIL

A Veil Can Make Either
A Big Improvement or A
Big Mistake, so We Must
Always Take It Seriously

A VEIL may either be a wonderful asset to one's appearance and beauty or it may be an abomination. In a well-known milliner's shop in New York, one of New York's most fastidious women was heard to remark, "Sometimes I motor blocks out of my way to get my veil here and to have your very clever man adjust it." Thus did one woman consider her chic and the importance of the correct adjustment of her veil.

THE CLOSE-FITTING FACE VEIL

It is the well-groomed, close-fitting face veil that leads in veil styles this season; this sort of veil is quite correct for morning or afternoon wear, and is smart in the new wide open mesh. These veils come in various patterns of squares and diamonds; some of them are ever so lightly spotted with large or small dots, and sometimes they are patterned with velvet, or crocheted cotton. These spots, whether round or square, may be solid or outlined. More important than the spot, from the standpoint of smartness, is that the veil, this season, be transparent,—very transparent. The effect of these open, lightly spotted veils is altogether charming, and one can not help but make an alluring picture through their delicate and flattering meshes.

THE SMARTEST DESIGNS

The scroll, which has been very fashionable for the last three seasons, has fully given way to the more delicate type of



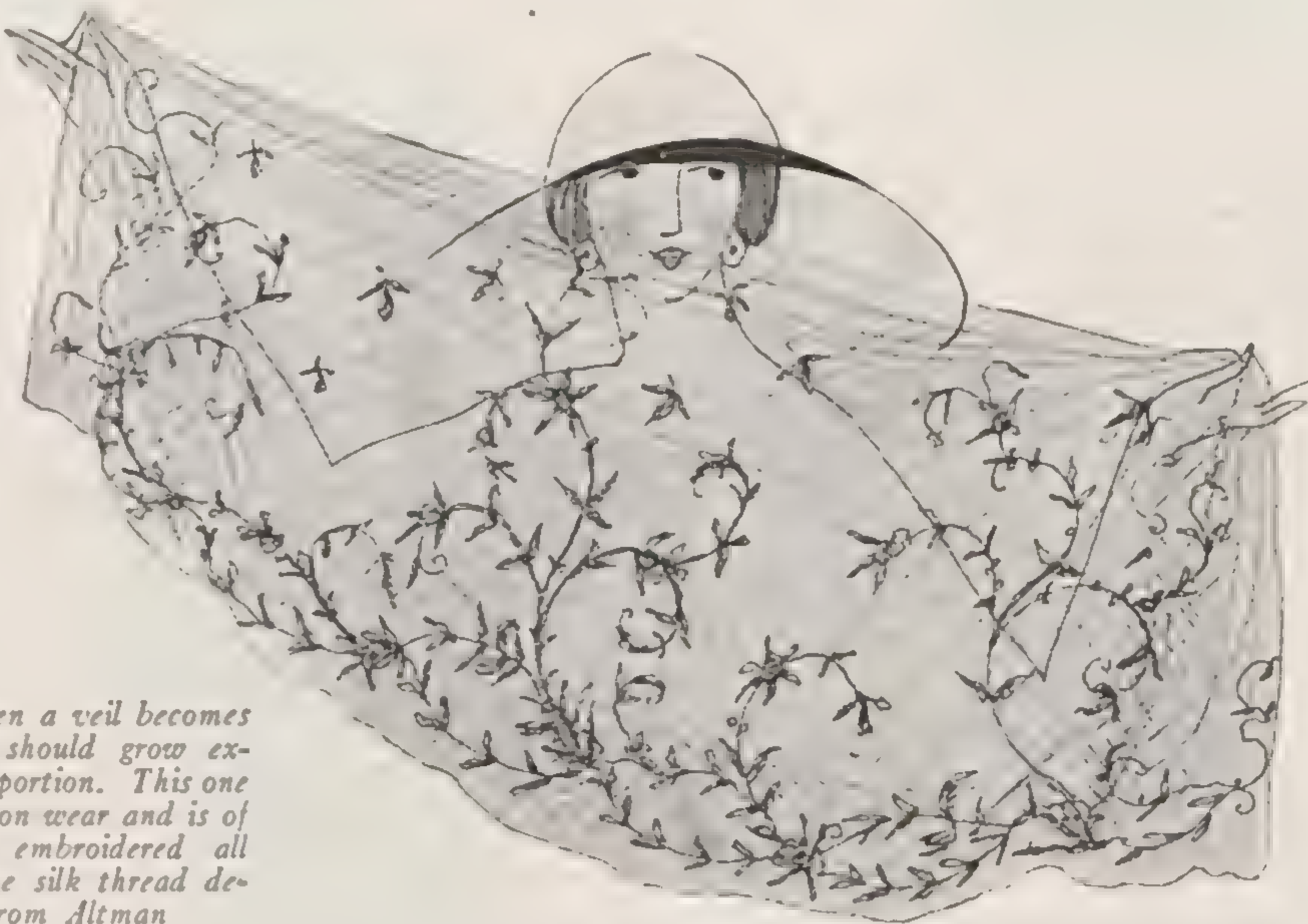
This is one of those fine-meshed filet veils that the Parisienne is surrounding herself with this autumn; she likes it because it is smart, of course,—but for more than that,—it's warm, too; from Lord and Taylor



The way to do this is to get a very fine-meshed veil figured all over with small dots, and then draw it back smoothly and tie it in a pert bow the way Madame Georgette wears hers; from Lord and Taylor



(Right) It may look as if sports veils are doing things half way, but they aren't, it's just two ways of being smart at the same time. You see, one part is black mesh, and the other is white chiffon; from Thurn



(Right) When a veil becomes elaborate it should grow exquisite in proportion. This one is for afternoon wear and is of black mesh embroidered all over with fine silk thread designs; from Altman



(Left) Samples of the very newest veils, on their way from Somewhere in France, are sketched in this group, and they will be here soon, U-boats and other deep-sea dangers permitting. You will notice that they are open-meshed, and figured with dots or diamonds in velvet or chenille, or crochet-trimmed. The scroll designs are all very delicate; from Altman

pattern, such as fine sprays of foliage of flowers, which are quite as new as the single spots. These do not continue in a pattern as in a scroll, but each spray or pattern forms in itself a spot. These sprays are made of fine Battenberg lace and silk thread and a patch of velvet as shown in the sketch at the lower left on this page.

Filet mesh impresses one particularly, because it is such a complete reversal of the open mesh which is shown in the smartest imported veils. There is a rumor that filet mesh is the newest and most wearable of veils,—perhaps because a fine filet mesh, like all things in Paris these days, is designed for warmth, and therefore is popular. The filet mesh is

fine and closely woven and resembles the mesh in filet lace. The pattern is

usually very simple and is run with fine crochet lines and small dots in cotton thread to match the color of the veil. The drawing at the upper left on this page is a very good illustration of a finely marked filet mesh veil. Whether this veil is decorated with dots or other figures or groups of both, the veil is smart if it is worn closely to the face and drawn to the back of the neck and tied neatly at the back of the hat. The face veil may stop at the chin or under the chin and be quite correct, although if it is worn under the chin one has to be more careful in the arrangement. A sag or strain on any part of the veil, particularly across the nose or eyes, is very bad, and all one needs is a little care combined with art, in adjusting the veil.

It is Mme. Georgette, who, like many French women, never appears on the street or in the shops in the daytime without a very smart veil, who wears her
(Continued on page 142)

LITTLE THINGS THAT HELP A LOT

THERE has been a great deal said about hat pins this season; some say hat pins will be worn and some say they will not be worn. But it stands to reason that hat pins will be worn—first because they are so lovely this year; and second because the hats, which are most charming in themselves, cannot have their lines broken by too much trimming. Therefore the hat pin is to save the hat. There are delightful designs in white pearl and black pearl; but the loveliest are in cut crystal set in platinum cups or mountings, and some of them are finished with rhinestones.

The hatpins sketched, as well as the three bags grouped together at the bottom of the page, are from Thurn. At the left of these is a bag of moire silk which arrived among the early importations from Paris, and which is very smart. It is mounted with a simple silver rim and comes in navy and black, the two colors most in favor for silk bags. If beads are used at all this year for bags they are in one color. The bag at the right of the one first described is in a new shape, with a deep pouch finished by a narrow frame, and comes in many combinations. It is in black jet beads relieved by a simple decoration in beads of white crystal. To follow in line with velvet suits and frocks there is a velvet bag sketched at the right of these three, which is delicately embroidered in silver and gold thread. This bag is shown in taupe velvet mounted on a sterling silver frame, and the thick Chinese tassel is of taupe silk cords and silver and gold thread.

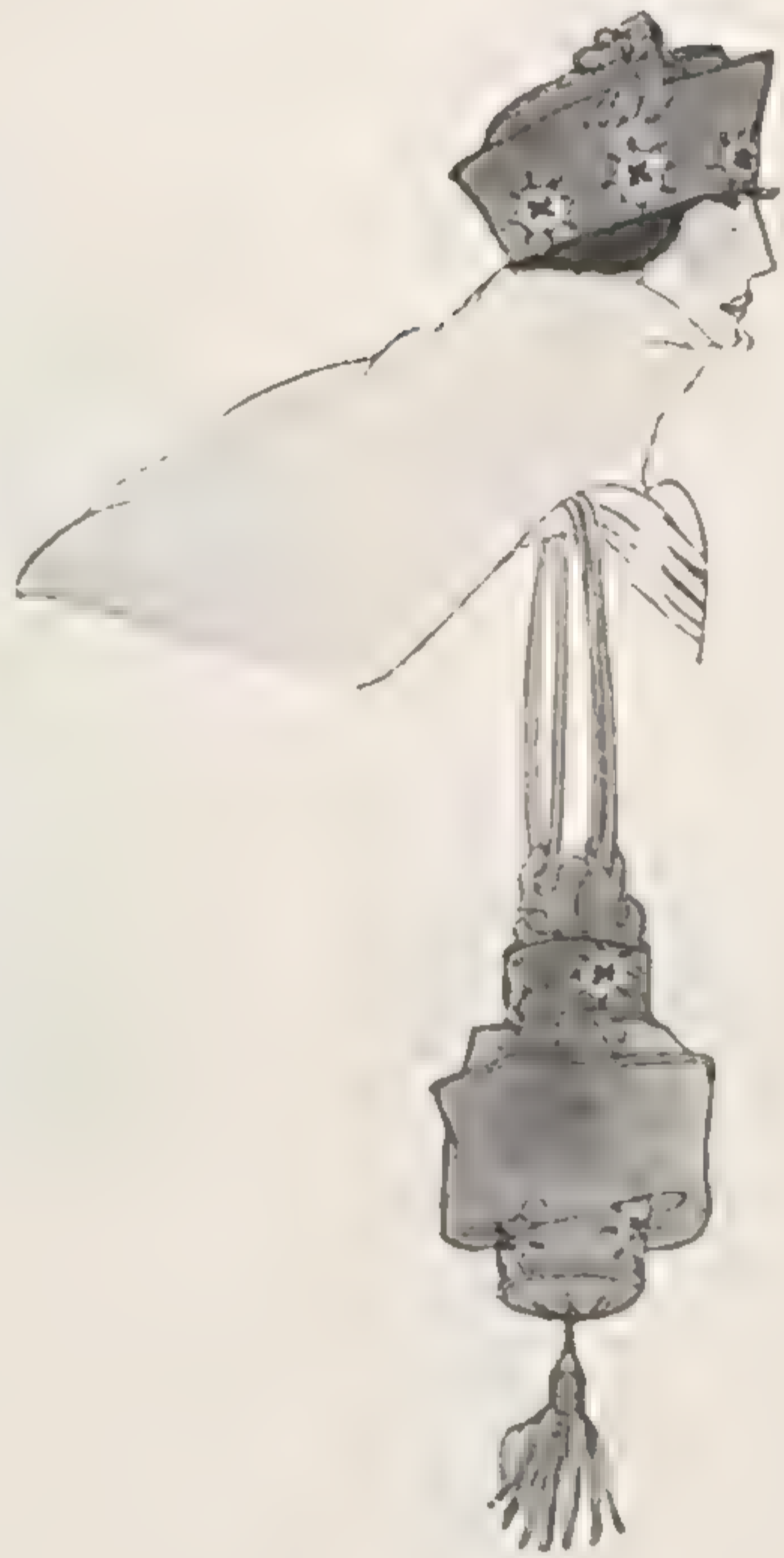
WHAT BAGS ARE DOING

The envelope purse of pin seal at the left of the group of four purses sketched together at the bottom of this page, comes in blue, purple, green, and black, and is trimmed with calf skin to match. The clasp is of enamel in a color matching the bag. The flat bill purse in this sketch is of black pin seal, lined with moire silk and fitted with a mirror, purse, and small card case. It is trimmed with a strip of black calf skin and the clasp is of gold.

At the lower right on this page are a knitting-bag and a shoe-bag with a Japanese shoe as a foundation. The bag to the left comes in various pastel colored silk with cord and tassel to match; and the knitting-bag is of Japanese grass trimmed with an appliqué ornament of silk apples in dull blue, orange, green, etc., and the lining may be had in various colors; envelope purse and bags from Mark Cross.

The absolutely square bag in navy blue pin seal sketched above the envelope purse is an imported one, and is lined with white moire silk and mounted at either corner with tips of sterling silver. This style of bag for street and general use is the very smartest of the season.

At the extreme right of the group at the lower left on this page is a simple bag in black moire silk striped in satin. The bag is made of two pouches which



This hat and bag don't stop at being olive green leather,—they have themselves embroidered in red, yellow, and blue; from Jeanne Duc

The Successful Costume
Is the Sum Total
of Things Like These



(Above) Hat pins have aspirations besides merely holding a hat on the human head. They are decoration all by themselves



Well, all we can say is that it took Paris to think of it; it's black and white woolen stuff and cerise velvet; from Odette



(Above) Swagger sticks one always associates with those "Seen in the Bois" snapshots, but they are now seen in our own midst

(Right) This is a "left to right" of all the newest and smartest umbrellas that keep us from caring whether we come in out of the rain or not. With this arrangement one merely chooses the type of umbrella that best expresses one's sentiments,—they are all equally smart

(Above) This is a "close-up" of the umbrella the Parisienne is wearing this year. You know the Parisienne and her trained umbrella, of course

are hung together through a silver ring. It is finished at either end with a fringe of cut steel beads. Each pouch is mounted with sterling silver and the bag is lined with white silk throughout. A bag of this type is very smart for dress occasions and afternoon wear.

Everyone knits, but it is not everyone that uses knitting-needles mounted at the top with small platinum crowns set in rhinestones in lovely colors. The needles themselves are of tortoise shell, and are most decorative. Bags and knitting-needles from Gidding.

The swagger stick has come into its own since the United States became an ally, and most of them have something patriotic about them. Of the three sketched in the middle of the page, the upper one is topped by a shell, and at the very end is engraved the seal of the United States. Below this is a thick stick of a light colored wood which is topped with red, white, and blue enamel; and below this is sketched a black stick mounted with silver. A short chain and ring, also of silver, slip over the finger.

THE NEW UMBRELLAS

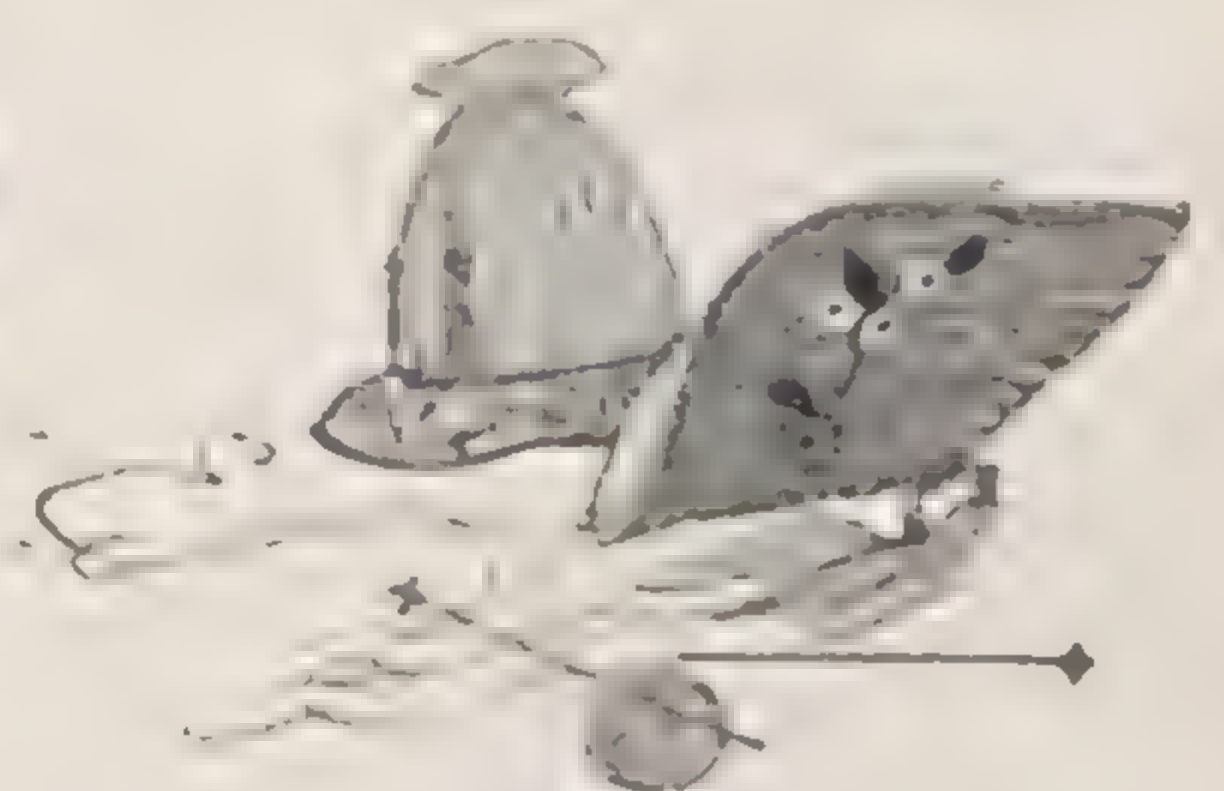
The group of umbrellas sketched just above the lower row of sketches on this page are of a new type. The one with its handle at the upper left of the group is shown in French ivory, in a combination of black and white. The ring which forms the upper part of the handle slips over the arm and is flexible. The umbrella itself is of black taffeta silk and

(Continued on page 148)



Bags are certainly variable this season; the most flat and outspoken kind of bags are to be seen right beside those fringed and brocaded ones; they are built to hold everything from liberty bonds to one's last testament

When bags go in for beads this season they generally keep them one color, but the mountings are varied and many



The one made of a Japanese shoe is a shoe-bag, and the one that looks like a coolie's hat is a knitting-bag

The YOUNGER GENERATION

MODELS FROM ANNE HARMON



The possibilities of higher education are simply enormous when one is dressed for the part. A simple smock is all right in the "Elsie" books, but for a person of affairs something a little more poised and mature, say a coat of mustard colored cheviot, with a dash of black velvet on the collar and cuffs, worn over a skirt of mustard and black and white shepherd-plaid, is much more to the point. A mustard colored turban, stitched in wool to match the skirt, is worn with this

If anything can take the blight off these first school days, it's that highly intelligent feeling that accompanies the wearing of a smart little business-like school frock. Blue serge always carries a conviction all its own, and when you get it all piped with bands of old-blue velours and with collar and cuffs of cream colored crêpe, the only thing that can make it look any nicer is a mushroom sailor hat of old-blue velours trimmed with a dashing little flower made of worsted



There is really nothing to all this about the "sub-deb" age; a woman, whether she is sixteen or eighteen, is what her clothes make her. And anyone would be absolutely and without a doubt made by an afternoon frock of café au lait Georgette crêpe over satin to match it, with exactly the right kind of real lace girdle and collar, and with a corsage bouquet of pastel-tinted silk flowers at the girdle



When a dinner frock goes in for flowers and ribbons at the same time, it can so easily look like something the florist just sent around. It depends on how it's done. This frock began with hydrangea blue silk, then deeper blue ribbon was festooned all around its tucked skirt and laid flat on the bodice. Then, just a few little pastel-tinted flowers were put on the skirt and bodice where they did most good, and a tiny bit of real lace and flesh colored chiffon was used as a vest in the bodice



This costume is for two kinds of weather, —fair and warmer. It's a one-piece dress of brown wool faille and with a coat, —that's fair, or a one-piece dress without a coat, —that's when it's warmer. The blouse is very simple and trimmed with heavy satin cordings and the skirt is plaited. There is a standing collar of Hudson seal, and the seal buttons match it. The hat is of the faille, with satin flowers

SMART FASHIONS FOR LIMITED INCOMES

FOR fully two seasons past, the one-piece dress has held an important place in the wardrobe of every smart woman, whether of limited or unlimited income. One and all, they look upon the one-piece dress kindly and for a number of good reasons. The smart simplicity of these frocks of one material—for most one-piece frocks use one material exclusively—is a quality both desirable and rare, and their unusual serviceability recommends them especially to the woman of limited means.

The early collections of autumn models show many new and interesting one-piece frocks and a wide variety in the materials used for them. Soft materials are required by the present edict of the mode, and nearly every weave of soft fabrics has been developed in these one-piece models.

THE SMARTNESS OF SATIN

Satin, of the weave and luster used in the French coats of last season, is very smart and very effective. Materials such as velours de laine and duvetyn and a soft cashmere cloth that resembles a fine camel's hair are also shown to exceptional advantage in one-piece dresses. Their softness and pliability give a charming

Autumn Openings Indicate That the One-piece Frock Will Be Even Smarter Than Ever; One Material, and That a Soft One, Goes to Its Making, and Its Silhouette Is Slim and Longer



For shopping and street wear, no other costume is so entirely satisfactory as the one-piece frock of navy blue serge, with trimming of black silk braid and collar of white satin or piqué



This taupe satin frock on Russian blouse lines, slim and clinging, is a safe forecast of the costume in which smart women will lunch, drink tea, or attend to charity work during the autumn



Velvet is in high favor with the autumn mode, and one of the most approved street costumes will be a velvet frock of dark color and simple lines, worn with furs

silhouette. Velvet, too, is used in simple frocks for early street wear, and these frocks make unusually striking costumes when worn with a stole and muff of fur. Serge, in black or in the various shades of tan, is perhaps the most serviceable fabric for these frocks; it is quite as smart as any material to be found.

It would seem, from early openings, that it will be safe to plan the autumn wardrobe on the lines of a straight, slim, and in some instances, a tight, silhouette. All signs indicate long lines and an added inch or two on the length of the skirts. The predominating colors are black, navy blue, and the neutral shades of gray and tan. Beige is also smart.

THE ONE-PIECE FROCK

For the most part, this season's models of the one-piece frock have a natural waist-line outlined by a belt of the material or trimming, although little trimming is used with the exception of embroidery, and that is of the simplest design.

Satin, in a deep taupe shade, is used for the one-piece frock sketched at the upper right. The Russian blouse, the long narrow collar, the slim clinging line of the whole silhouette are all new features. Embroidery, in rat-tail braid in the same shade, forms the bands which trim the side of the skirt and the bodice.

It is in a frock on these simple lines that the smart woman will shop, lunch, drink tea, and attend her various charities during the autumn months.

THE AFTERNOON FROCK

Velvet is the material used for the frock sketched at the lower left. In black or ripe olive, this model would be particularly lovely for afternoon wear. The buttons, following the example set by the French gowns, should be covered with the material of the dress. The slim, but not too tight, moyen-age line is carried out in the bodice. This line is still being worn in such simple designs as this. The skirt is very new; it is gathered at the base of the bodice and it hangs in soft straight folds to just above the hem, where it is slightly draped.

Navy blue serge, with a trimming of hand-crocheted braid of black silk, makes an exceedingly smart dress for shopping and general wear. Such a frock is sketched at the upper left on this page. The collar may be of white satin or white piqué; black buttons fasten the dress across at the front and trim the sleeve. The sleeve shown on this dress is one of those most favored by the French couturiers. It is tight from a narrow shoulder-seam and is long over the wrist. The loose panel is very becoming and gives a modified

apron effect. This straight line from neck to hem is becoming to almost any figure.

The last word in smart street frocks is one of velours de laine in a soft shade of gray. Sketched at the lower right is a design which shows this wonderfully pliable material to advantage. The softness in

the line of this model finds excellent interpretation in the soft fabric. This frock fastens at the back with covered buttons; navy blue buttons edge the inserts of velours de laine which trim the back and front of the bodice. The lines are long and slim, and the whole frock hangs from the shoulder. A narrow belt—for the smartest belts are very narrow—outlines the waist and ties loosely at the front.

It is the frock fashioned after these lines that is actually being worn in Paris to-day. In fact, it is this type of frock that the Parisienne has slipped into since the war began. They are made up in almost every material one can imagine and are quite as smart in serge as they are in duvetyn. The high neck-line, rather than a high collar, seems to be much more practical and wearable, and so one need not think of extra neckwear on a dress of this kind, for seldom is a collar used. The neck is finished with a band of the material, embroidery, or sou-tache braid.



Velours de laine is a rival of velvet for the autumn street frock, for its supple quality makes it an ideal fabric for the long clinging lines so much in favor

IT WOULD BE ALL WRONG TO LET THE IDES OF SEPTEMBER
PASS WITHOUT TAKING ADVANTAGE OF THE CHINA
SALES THE SHOPS HAVE TO OFFER DURING THIS MONTH



These octagonal Wedgwood plates are decorated with a very gay bird, and the border may be either rose-colored, or green; 8 inches in diameter, \$15 a dozen



A Venetian glass covered vase has a rim of blue, amber, or green; 17 inches high, \$15



(Above) That Chinese yellow we are all so mad about, is the color of this Venetian glass covered jar and plate; jar, 7 inches high; plate and jar, \$10



Cut crystal forms an exquisitely graceful vase for tall flowers; 11½ inches high, \$25



A covered vase and a bowl are of the new "Chinese" glass which resembles jade; vase, 12 inches high, \$25; bowl, 8½ in. in diameter, \$10

(Right) A delicate design in color outlines an open-work oval fruit basket of delicate white Spode china. A 14-inch Sheffield tray is part of a relish set; the other part is the crystal compartment dish shown in the middle of page 91; basket, \$9.50; relish set, with tray, 14 inches in diameter, \$10



This plate has the peculiar charm of Wedgwood china enameled in color; in service size, \$28 a dozen; in entrée size, \$23 a dozen



China oyster cocktail sets are smart. This has a blue and silver border. The plate is 9¼ inches in diameter; plates, \$50 a dozen; cups, \$28 a dozen

(Right) The handles of the glass compote are amber colored, and the bowl is a red tone. The lamp is a reproduction of an old Venetian one, colored in soft tones against an antique yellow background; it is 14 inches high. The shade is parchment-lined tin, perforated to imitate needlepoint; compote, \$3.50; lamp, \$22; shade, \$12.50, \$14.50, \$16.50, or \$18.50, according to size





This china plate and cup and saucer are outlined with a green edge and the scattered flower designs on each are the same; plates, \$7.50 a dozen; cups and saucers, \$10 a dozen



Of earthenware, with colored flowers on a white background, are a compote, cup and saucer, and a plate; plates, 8½ inches in diameter, \$12 a dozen; single compote, \$3.50; cups and saucers, \$10 a dozen



This Coalport service plate is a delicate French gray, embossed and enameled black on a plain white ground and decorated with broad bands of acid gold; \$154 a dozen



(Above) The wine service is truly beautiful when it is made of rock crystal, richly engraved; decanter, \$54; goblets, \$187.50 a dozen; claret glasses, \$117 a dozen; finger bowls, \$187.50 a dozen; plates, \$187.50 a dozen



This crystal compartment dish fits into the Sheffield silver tray shown on page 90, in the middle, to the right. The whole is a relish set

(Above) A cut crystal table service is of Waterford design; goblets, \$50 a dozen; champagne glasses, \$45 a dozen; finger bowls, \$50 a dozen



The charm of Venetian glass ware is embodied in these quaint amber colored bottles and in a compote of Chinese yellow color with natural colored fruit handles; bottles, 11 inches high, \$5 each; compote, \$12



It is a Royal Dalton place plate of a powder-blue color and decorated with fine gold designs; 10½ inches in diameter, \$100 a dozen

S E E N i n t h e S H O P S

IT is satisfying to view the early autumn models shown in the shops and dressmaking establishments, for not only do they show a surprising diversity, but what is even more encouraging, they are delightfully simple and wearable; there are very few curiosities or freaks of the mode among them. Are we becoming more sensible? Have the unusual conditions arising from the war brought it about? Or is it merely the gradual and natural evolution of clothes?

AN AUTUMN SUMMARY

Among the models very much to the fore are the Russian blouse, which is prominent in both suits and dresses, the side-draped skirt with a normal waist-line or a slightly high-waisted effect achieved by a wide belt, the surplice, which simply can not be excluded from the mode, come what may, and the coat-dress, which is recognized by its almost inevitable length of line and straight silhouette.

Shown at the lower left on this page is a particularly successful interpretation of the Russian blouse. Navy blue Poiret twill, with a box-plaited skirt, fastening at one side in approved Russian fashion, is braided in a clever fashion with black silk. The softly swathed twill belt accentuated the length of line and is finished by a deep black silk fringe.

FITTING STREET DRESS

One of the newest forms of the side-draped skirt, which still holds firmly to its place in the wardrobe, is shown in the dress of navy blue serge at the lower right on this page. The skirt is very cleverly cut; the fullness falls most gracefully at either

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



This young person's cap is of organdy trimmed with hand-embroidery and hand-drawn work; sizes, 11 to 16; \$3



A blue serge dress, made over a skirt of black satin, is so well finished as to be technically perfect in detail; the collar is beige taffeta; hat of ribbon in many colors and black and white; hat, \$12.75; dress, \$39.50



The bodice of this blue serge dress crosses in front and the ends become a girdle; a plaited skirt held in this way is at once slim and comfortable; mushroom hat of ribbon in many colors, \$13.50; dress, \$24.50



A blouse of Georgette crêpe, hand-embroidered in silk of a contrasting color, is to be an event this season; there is flesh pink with soft blue, or dark blue with scarlet, and others; \$5.75



No Russian blouse could be expected to be much more successful (or more plain) than this one of navy blue Poiret twill; the skirt is braided as if to indicate a long tunic; price, \$49.50

side, where the slanting line is accentuated by stitched slot-seams like elongated button-holes; each of these is ended by a long, black, bone button. The simple bodice is untrimmed but has a wide becoming serge collar and unusually pretty cuffs. The lace collar is not included. The rolling sailor is just as sure to appear early every autumn and spring as the blue serge frock is; there is something crisp and clean-cut about its silhouette that accords perfectly with street dress. The hat shown with this serge street

frock has a velvet crown with a grosgrain band of the same color around it, and the upturned brim is faced with interlaced grosgrain ribbon. It comes in black, blue, purple, and many other colors of the season.

Among the best values to be found this season, is the smart surplice serge dress which, with its pretty plaited skirt, is sketched at the upper right on this page. The bodice crosses softly in front; then the ends, gradually narrowing, cross again at the back and finally tie in sash

ends in front. One may adjust these sash ends either to a normal waist-line or a low waist-line and one may tighten or loosen the bodice section to any width that is becoming. The quality of the serge and the finish of the dress, even to the quality of the narrow white satin collar, make this a dress of exceptional value. There are few women to whom a surplice bodice is not immensely becoming; each season one sees dresses of this simple character made by the best dressmaking establishments and worn by the smartest women.

Worn with it is a mushroom-brimmed hat made entirely of wide, shirred, grosgrain ribbon; there is a velvet facing to the underbrim. The soft effect of these ribbon hats has made for them a permanent place in the wardrobe; they are very useful at this season because they may be worn with sheer frocks, country sports frocks, or town clothes. This one comes in all colors and in black.

MORE RIBBON AND A HAT

Another hat, somewhat similar to this one, has a single plaiting of the ribbon which suffices for a brim, while the crown is of two rows of the same ribbon, with a crisp bow in the center at the top. It appears at the upper left on this page. As a between-seasons hat its uses are manifold; it comes in practically every color, in white, and in black. The dress with which it is shown is dignified by a simplicity of style and an excellence of material and workmanship. Dark blue serge of an excellent quality forms the bodice and the tunic; the tunic is hung over a black satin slip, and is tucked with three deep tucks. The belt runs through a smoked pearl



This dress of navy blue serge is very plain, and therefore very good; the lace collar is not included; velvet hat with rolling brim faced with ribbon in many colors, \$10.50; dress, \$29.50



Tucked collars and cuffs of fine net are in constant demand; these are trimmed with the finest lace; \$2.95

buckle, the ornaments which cross the chemisette are of braided serge, and the double collars are of beige taffeta, self-bound at the edges. All the button-holes are satin bound; it is such accessories as these that distinguish a dress of this sort and lift it from the class of dress that is made by the small dress-maker.

Most of the satin dresses one sees take advantage of the fashion for side drapery, for nothing is prettier than softly draped satin. The model at bottom of page in the middle might be called a "chameleon" dress, for it may become, at will, a luncheon frock, a bridge frock, or, later in the season, a house dress. It is made of black satin; its plainness of line is absolutely unrelieved except by a little white Georgette crêpe collar and the effective line of the semi-fitting girdle. It succeeds in being really smart because of the grace of the draping and the high lustre of the satin. The girdle is very beautifully embroidered with round and tubular jet

beads in a striking design, like a star.

THE SHAPES OF COATS

If one is likely to need a suit early, it is well to choose one that is not fur-trimmed but which may be worn "furless" at first and with a scarf of some sort later. Among the new shades are the bluish tans, such as the blue fox tones and the darker cinnamon colors. Illustrated at the lower left on this page is a very youthful suit of silvertone; this is a new woolen fabric of the season, something like wool velours, but of a lighter weight; it has a silvery effect to its surface. This suit comes in many shades; it is very smart in cinnamon, with stitching of the same tone, and a turned-down collar of beige corduroy. The black bone buckle, curiously shaped, holds the belt in place. The seams of the coat at either side of the front continue down to the pockets. This same line is repeated on the deep cuffs of the sleeves.

With all the odd shapes in coats that are to be seen, it is interesting to note the survival, in the smartest shops, of the straight, loose, well-cut and well-tailored coat like that at the lower right on this page. It is made in many shades of another new woolen material, crystal cloth. This also resembles wool velours, but is of a lighter weight; it has a delightful softness and depth to it. This

coat has the popular shawl collar of Hudson seal, which is very warm when worn closed, and a simple belt that holds in place what fulness there is. It may also be ordered in wool velours in brown, green, navy blue, taupe, and black with a kit coney collar.

One of the best values in the blouses for early autumn is illustrated in the middle of page 92; it is a pretty Georgette crêpe model, double-breasted and embroidered by hand in silk of a contrasting shade. It is good in such light combina-

tions as flesh pink with soft blue embroidery, or in the darker tones, such as dark blue, green, or brown, embroidered in scarlet or green.

French organdy, in the sheerest white, continues to be popular in such unpretentious neckwear as the little vest at the upper right on this page; it is hand embroidered in white dots. A plain but dainty collar and cuff set appears at the upper left on this page; while not new, it has been found so smart that one constantly sees new developments of it; this

one is of net with an edge of finest lace.

From a small shop in the south come sheer well-made baby clothes at what are most reasonable prices when one considers that the garments are hand-made, finely hand-embroidered, and made only of the best of materials and laces. In the middle of this page is a little morning dress of sheer batiste, trimmed with tiny



Hand-work and fine batiste are combined in this dress, which comes in 6-month, 1-year, and 2-year sizes; \$2.50; batiste cap, sizes 11 to 15 inches; 90 cents



A plain crisp vest and collar of French organdy in the sheerest white may be allowed hand-embroidered dots, \$1.95

tucks, the finest of feather-stitching, embroidery insertion, and lace. The cap worn with it has tucks, feather-stitching and the same kind of lace. Another little cap is shown at the top of page 92; it is of organdy with very fine hand-embroidery on the turned-back cuff, or brim, and two insertions of lace, between which is a fine row of hand-drawn work. Wide satin ribbon is run under the cuff.

Cloth has been forecast by Paris for many winter hats. The crowns are high; many of them are laid in soft crushed plaits, and others are softly banded with the material, which ties in a soft knot at the side.

Many of the hats are made of duvetyn, which seems to be the most popular material; because of its soft suede finish, it is also being used for suits and coats quite extensively. One French house is making many smart bags of it. Some are heavily embroidered, while others have narrow borders or dots, but usually they are left untrimmed.



The suit without fur is practical for early autumn; this suit of silvertone, a new light wool fabric, comes in many of the tan shades that harmonize with fox fur; it has a collar of beige corduroy; \$55



There is no material more adaptable to side drapery than is satin; a white satin collar and a girdle beaded with jet form suitable ornaments to this otherwise plain black satin frock; \$49.50



This straight coat comes in many colors and different materials; of crystal cloth, a new woolen material, with Hudson seal collar, \$79.50; of wool velours with a kit coney collar, \$45

"I NOW HAVE THAT AGE THAT I

DO NOT LOOK IT," SAYS THE WELL-

DRESSED WOMAN - OF FORTY-FIVE



Everybody wears black satin, which is at its best when it is worn with gray satin facings and a wrap of gray Georgette crêpe with trimmings of gray fur



Over a straight frock of crow blue crêpe de Chine, black-embroidered, fall monk-like stoles of black satin; the shoulder-drapery is of white tulle



Dignity without severity is accomplished by this dark blue liberty satin tunic over black satin; the underdress is embroidered in blue silk



A striking unison of crow blue satin and gray crêpe de Chine prevents one from regretting frivolous colors; the satin folds are gray-embroidered



The war-time evening dress has long tight sleeves and a rather high neckline; this frock is of silver brocade, silver braid and gray tulle

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PITTSBURGH: Joseph Horne & Co., 5th and
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CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932), 20
N. Wabash Avenue

ATLANTA: The Smart Shop, Connally Build-
ing (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph
Building

SEATTLE: The Griffin Specialty Shop, 1602
Second Avenue

MONTREAL, CANADA: The Children's Shop,
43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House,
Brems Building



Frock No. R3921. Velvet may form the overblouse of a simple one-piece frock; or satin would prove equally becoming



Waist No. R3918; skirt No. R3919. A wide-girdled black satin frock has an ingenious trimming of quilted stitching



(Left) Frock No. R3920. The side drapery on this one-piece frock is attached at the waist



Descriptions of patterns on this and the following pages will be found on pages 110 to 112



(Right) Coat No. R3916; skirt No. 3917. This suit features a new collar, a new way to adjust fulness, and side drapery with the narrow silhouette



Frock No. R3792. One way of making this frock would be to have an overblouse of satin and a skirt of contrasting material

Frock No. R3923. A one-piece frock features a new and decidedly odd collar and a new and becoming surplice line

A PAGE OF SIMPLE
FROCKS THAT ONE
MAY WEAR AT
LUNCHEON OR IN THE
AFTERNOON TO TEA



Frock No. R3922. Another attractive frock, is suitable for serge or satin or the two materials might be used together effectively

Frock No. 3857. A two-piece frock of serge may have a touch of hand-embroidery for trimming the bodice and skirt



Frock No. R3425. The belt and the underarm section, cut in one piece, lend a decidedly becoming line to a simple frock

Frock No. R3862. The one-piece embroidered collar is made in an unusually graceful line by particularly clever cutting

Frock No. R3776. This satin frock has a yoke and surplice vest, and beaded motifs form the sole trimming

Frock No. R3808. The underfrock may be of satin, the draperies of embroidered chiffon, or serge and satin may be used

Waist No. R3860; skirt No. R3861. The sleeves and front and back panels of this two-piece frock may be of chiffon



Frock No. R3924. A one-piece frock of serge, may have embroidery on the belt and the tub satin collar



Coat No. R3872. Cutting the front and back of a top-coat in one piece, kimono-like, simplifies the making



Waist No. R3925; skirt No. R3926. The effect of this trim two-piece street frock is that of a coat-dress



Waist No. R2498; skirt No. R2499. Dark blue crêpe de Chine is suggested for this youthful-looking frock



Frock No. R3864. The side gore and belt of this strictly-tailored one-piece frock are cut in but one piece



Waist No. R3735; skirt No. R3736. The tunic, faced with figured satin, and the bodice are in one piece



Waist No. R3850; skirt No. R3851. This coat frock would be smart in blue serge, with a tub satin vest



Frock No. R3879. A one-piece frock for the slight girlish silhouette has a becoming and rather novel waist



Waist No. R3866; skirt No. R3867. The simple frock may be of striped crêpe de Chine or of wash satin

THE SERVICEABLE MORNING FROCK IS HERE SHOWN IN
MULTIFORM; AND THERE IS A TOP-COAT TO SUPPLEMENT IT



Coat No. R3908. A turned-back collar and a disappearing belt trim a becomingly cut coat

IN CHILDREN'S CLOTHES, A LITTLE GOES A

LONG WAY, IF THAT LITTLE IS COMFORTABLE,

EASY TO MAKE, AND EASY TO LOOK AT

Frock No. R3888. Cutting the pockets in one with the front and back sections gives a smart line



Frock No. R3887. Crisp hemstitched organdy collars and cuffs make this play frock a dainty one

Boy's suit No. R3892. Straight separate trousers go with this well-cut, belted, Russian blouse

Coat No. R3907. This doubly-belted coat demonstrates how buttons can form a trimming

Frock No. R3912. A play frock may use contrasting materials to emphasize a novel pocket line

Frock No. R3871. Short sleeves, pockets, and dangling buttons are attractive in this simple frock



Blouse No. R3669. This collar may be buttoned high or turned back



Blouse No. R3740. A crêpe de Chine blouse is trimmed with braided bands



Blouse No. R3905. A slip-on blouse is suitable for crêpe de Chine or satin



Blouse No. R3629. This blouse may combine velvet and chiffon or silk



Blouse No. R3664. The opening is either at the front or at the back

BLOUSES AND
OVERBLOUSES FOR
AUTUMN WEAR

TRIMMINGS MAY
BE REPLACED BY
SMARTNESS OF CUT



(Right) Blouse No. R3639. A Russian blouse of figured crêpe de Chine may be banded with plain satin



Note: A complete description of these patterns will be found on pages 110 to 112



Blouse No. R3829. Either silk or wool jersey would be practical to use for the autumn overblouse



Blouse No. R3865. This is suitable for handkerchief linen, with frills edged with filet



Blouse No. R3833. The back of the deep collar and the set-in vest give this blouse an air...



Blouse No. R3665. Chiffon, with a set-in vest of tub satin, could be used for this blouse



Blouse No. R3834. Either crêpe de Chine or tub satin makes a very satisfactory blouse

SOME LINGERIE IS TAILORED, AND SOME IS NOT; IF ONE CAN

NOT CHOOSE BETWEEN THE TWO KINDS, ONE MAY HAVE BOTH



Combination No. R3899. The low-necked frock demands a combination with shoulder straps



Nightgown No. R3146. Tailored ribbon bows and hand-scallops trim this simple two-piece gown

Note: A complete description of these patterns will be found on pages 110 to 112



Combination No. R3900. A daintily hand-embroidered yoke trims this French open combination

(Left) Combination No. R3439. There is fulness in this lace-trimmed open French combination



Chemise No. R2800. An envelope chemise may be cut in two pieces; that saves time in the making and also saves material



Nightgown No. 3757. The becoming neck-line and sash give an air to this kimono-cut nightgown with slit-up sleeves



Pajamas No. R3114. A pattern like this is suitable for crêpe de Chine, pongee, or tub satin; the ruffles form a trimming



Chemise No. R3272. The front and back panels of this French chemise are cut in one, obviating the usual fastenings



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WHAT THEY READ

"AUTHORIZED" biography has its necessary limitations, as may be seen in Mr. Pyle's dignified and interesting two volumes on the career of the late James J. Hill. "Make it plain and simple and true," had been Mr. Hill's instructions to the man who was to undertake the task of presenting a distinguished career to the great public under whose eyes it had been lived, and Mr. Pyle doubtless seriously set himself to observe this counsel. Nobody, however, will believe that this illuminating book has given us all of the man biographized, though incidentally it gives us some dimensions of the biographer. It is the defect of most biographies to be too long and too eulogistic. Neither of these faults can be charged against Mr. Pyle's work, and certainly nobody discontented with what Mr. Pyle has done is likely to imitate Carlyle, who wrote a life of John Sterling in order to set right an earlier biographer. Biography is a difficult kind of writing. On the whole, the "authorized" biography, with its almost necessary leniency towards the subject's faults and foibles, is better than biography written by a man with a grudge, as, for example, John Galt's brief life of Byron, written after the Scotch novelist had discovered in the noble lord's letters a slightly contemptuous reference to those long fictions that nobody reads nowadays. It has been well said that biography should be written only by one sympathetic with his subject. Some volumes in the American Statesmen Series are injured by a disregard of this maxim. Washington's character, if not his career, has suffered misapprehension from the unwise adulation of biographers, but it is a satisfaction to know that some reputedly rather free letters of the great man, said to be in the possession of a family in Connecticut, will never be published. Biography written by the loving hand of parent, brother, or sister may be the better rather than the worse for the open favoritism displayed, as, for example, the charming sketch with which John Jay Chapman prefaces the war letters of his son. Perhaps the best possible biographer is a tender friend who possesses an incurable and almost involuntary frankness. Such a one is likely to give us more nearly the whole man than the most judicial-minded stranger could hope to do. Robert Louis Stevenson's memory was not illuminated, however, by the crudely frank friend who said unpardonable things in print by way of protesting at what he thought a too mealy-mouthed biography of the delightful Scotchman. On the other hand, impatient critics are asking why Edmund Gosse could not bring himself to say in his recent biography of Swinburne that the poet frequently drank too much when he frequented literary circles in London. Now and again some surviving contemporary of Lincoln finds it his duty to remove the halo that posterity has placed upon the great emancipator's brow, but usually with the result of displaying to a disadvantage not Lincoln, but the would-be vindicator of historic truth. Many a biographer has told more of himself than of his titular subject, and perhaps few have borne so well the unconscious self-revelation as the much-ridiculed "Bozzy," who had a generous sympathy and a liberalism denied to "the Great Bear."

THE LIFE OF JAMES J. HILL, by JOSEPH GILPIN PYLE, tells us in two handsome royal octavo volumes the adventurous business career of a man among American multi-millionaires much respected by the mass of his fellow citizens. Such a man and such a career, of course, could not escape bitter and sometimes just criticism, but there was a sterling worth in James J. Hill that always maintained his popularity. Mr. Pyle has done the best he could with an "authorized"

biography, which means that he has shown us without too much courtliness the virtues and charms of his subject and made no mention of his faults; the world believes that he had no vices to be concealed by an official biographer. Mr. Hill was a self-made man, and the portrait of him at thirty-five, which forms the frontispiece of the first volume, implies intensity, energy, power, but crudity. He was probably not so crude as this rather coldly reproduced photograph indicates, for already he was a reader of much excellent literature and a dreamer of great dreams. The later portrait, frontispiece to the second volume, shows the power of a vigorous old age, the dignity of great accomplishment, and the enrichment and refinement of disciplining years and work. The book, of course, is mainly occupied with the record of Mr. Hill's gigantic undertakings as a transportation magnate, though we have something of his domestic life and a good deal of his altruistic labors as a developer and conservator of national resources. The author says that Mr. Hill was deeply disappointed and surprised at the adverse decision of the Supreme Court in the Northern Securities case, and adds the conjecture that were the case presented to the court of to-day, its decision might be different. At twenty-eight Mr. Hill had fixed his material ambition upon a fortune of \$100,000, an ambition that the biographer finds highly amusing. Mr. Pyle gives unconsciously a clue to his own limitations when he says that the sane and proper aim of any man worth his salt is to attain sufficient financial independence to retire and live handsomely on his income, and leave his family secure. This is not an unworthy ambition so far as it goes, but a poor one to be the sum of a man's desires, and many an American "worth his salt," and worth much more to himself and the world, has held such an aim totally inadequate. (Garden City and New York: Doubleday, Page and Company; \$5 net.)

MY MOTHER AND I, by E. G. STERN, comes with a lavish eulogy from the pen of Theodore Roosevelt. The story that the author, by birth a Polish Hebrew, has to tell is not more remarkable than that which hundreds, perhaps thousands, of Americanized foreigners could tell, and for Mr. Roosevelt to say that between babyhood and young womanhood the author leaped over a space which "in all cultural and humanizing essentials is far more important than the distance painfully traversed by her forefathers during the preceding thousand years" is to ignore the fact that the Hebrew religion and culture in which she was reared have so profoundly influenced modern American society through Puritan and other tradition that the orthodox Jewish parents and their Americanized daughter were much nearer together in "all cultural and humanizing essentials" than this extravagant assertion would lead one to suppose. Mrs. Stern has made an interesting, even a moving book, but if it proves anything, it is not merely that America is the door of opportunity and of change for the foreigner, but also that a pious Jewish household has many characteristics of rare beauty such as mark American households of the best native tradition. There is a touch of tragedy in the unavoidable sundering of mother and daughter as the latter takes her place in American society, but the unselfish beauty of the mother's character and her pathetic anxiety at every point in the daughter's career to promote her progress and understand sympathetically her changing point of view, are fully as significant as the girl's joy in what American life has brought her, and her loyal pride in the land of opportunity. (Continued on page 104)



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WHAT THEY READ

(Continued from page 102)

It is such books as this that enable honest Americans to forget for a little while the squalor of many phases of American public life and the scandals that have shamed American business life. (New York: The Macmillan Company; \$1 net.)

MAKERS OF TALES

THE LIVERY OF EVE, by F. W. BAIN, like "A Digit of the Moon," the author's fascinating early book, professes to be "translated from original manuscript." We all know now that this "original manuscript" is Mr. Bain's modest little fiction, that his magic tales of the east are the creation of his own imagination. In this new story the author has approached nearer than elsewhere the humor and eloquence of "A Digit of the Moon." The fun of the thing is delicious, and the beauty of some passages is of the rarest quality. As in others of the author's books, the prose style has a limpid and seemingly effortless simplicity such as only the patient artist attains. One can not help suspecting that even Mr. Bain, supposedly safe in his impenetrable orientalism, has been reached by the current feminist movement, for, while the view of women in this story is essentially oriental, it is so with a difference. It must be owned that nothing here quite reaches the delightful passage in "A Digit of the Moon" between Twastri, the creator of the first man and the first woman, and the discontented husband, but there are many sly and charming bits that bear upon the mixed folly and wisdom of man and the fascination of the opposite sex. Perhaps some readers may think that Mr. Bain, enamored of his charming subject, now and then permits himself the luxury of prolixity. (New York: G. P. Putnam's Sons; \$1.50 net.)

THE ETERNAL HUSBAND AND OTHER STORIES, by FIODOR DOSTOEVSKY, as translated by Constance Garnett, constitutes Volume Three in the new edition of the Russian realist which has been coming out for some time past. Of these stories two are rather long novelettes, the one that gives title to the volume, and one called "The Double," both rather bitter comedies, the first remotely suggestive of Maupassant at his most mordant. Both are tedious, the second unpardonably so, and both present phases of Russian official life in minute detail. The third, last, and by far the best tale, entitled "A Gentle Spirit," is a minutely elaborated autobiographic tale in which the narrator reveals himself and even more the exquisitely sweet little creature whom he married and stupidly misunderstood. This tale, indeed, has a human appeal of the most moving kind. In the other two stories one has the sense that usually oppresses one in reading Dostoevsky, of wandering interminably, as in a nightmare, through dull and squalid scenes, though there is the relief of rather rough comedy in the teasing of the drunken ass who figures as the chief actor and who is "the eternal husband." (New York: The Macmillan Company; \$1.50 net.)

SECOND YOUTH: BEING IN THE MAIN SOME ACCOUNT OF THE MIDDLE COMEDY IN THE LIFE OF A NEW YORK BACHELOR, by ALLAN UPDEGRAFF, comes from the publishers with the declaration that the author has been hailed as a man of promise by reason of his short fiction. The best thing about this, Mr. Updegraff's first novel, is the conception of the chief male character, and he, one is permitted to conjecture, was suggested to the author by the corresponding character in that far abler book, "Our Mr. Wrenn." It was an extremely clever notion, hint or no hint from another source,

to take the refined-looking and childishly simple silk salesman for a hero, and if Mr. Updegraff could have executed with sufficient skill his happy conception he would have given us a notable novel. As it is, he has managed to make his salesman's adventures mildly interesting, but he has failed to make them convincing or to give his dialogue at any point the air of sincerity. The boarding-house gave promise of rich comedy, but proved disappointing, and the police station reporter is a creature of utter unreality. Mr. Updegraff had the material for a rich and toothsome ragout, but it needs what Chaucer calls a poignant sauce to give it distinction of taste. (New York: Harper and Brothers; \$1.35 net.)

THE THIRD YEAR OF WAR

THE LAND OF DEEPENING SHADOW, by D. THOMAS CURTIN, depicts the conditions prevailing throughout Germany in the third year of the war, and as late as the end of January, 1917. This book is written by an American newspaper correspondent who had known the country familiarly from the early days of the conflict and long before. He re-entered Germany near the end of 1915 and studied conditions in various parts of the land. Stories of Russian outrages in East Prussia he disproved by personal investigation, and he found the schools, the church, the professors, and the newspapers steadily teaching hatred of England. Some of the songs taught to German children in school he quotes, songs already referred to in the columns of some American newspapers. They are hideous in their bitterness. Photography, he discovered, was deftly used to spread misinformation at home and abroad. As to the American correspondents in Berlin, they were so watched and censored that it was almost impossible for them to send home any truthful news unfavorable to Germany and some were willing tools of the Kaiser. Late in the year of 1916 the grip of the British fleet was reflected in the shortness of food and supplies of all kinds in Germany, and the ingenious shifts employed to furnish substitutes for unobtainable articles are recounted. Two chapters deal with the preventive arrest of all sorts of persons likely to make trouble and the silencing of Socialists who were inclined to speak the truth as to the conditions accompanying the war and the motives that led to it. There is also an illuminating chapter on the Austrian tyranny in Bohemia. The spy system, the German tyranny in Alsace-Lorraine, the scenes at the Essen munitions works, the treatment of British prisoners, the condition of German women, the losses of the Prussian Guard in the Battle of the Somme, are some of the matters discussed. In a chapter on Germany's resources in men, Mr. Curtin gives figures to show that her losses have been far greater than we have been led to believe, and so concludes that her certain defeat is within sight. (New York: George H. Doran Company; \$1.50 net.)

BRITAIN'S CIVILIAN VOLUNTEERS, by THEKLA BOWSER, F. J. L., Serving Sister of the Order of St. John of Jerusalem, gives a clear and comprehensive account of the work done and the organization maintained by the Voluntary Aid detachments of Great Britain. These organizations antedate by some years the present war, but it was in these present war conflicts that their great development came and their vast usefulness was proved. Both the women and the men of these organizations have an official relation to the British Army, though they are not soldiers, and their work is done in Great Britain, Ireland,

(Continued on page 106)



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WHAT THEY READ

(Continued from page 104)

and upon the French and Belgian front. All sorts of men and women undertake this work, and the hardest and coarsest toil sometimes falls to the volunteers, men and women of social position and means. From shopgirls to countesses, British women have given themselves unselfishly to these tasks of nursing, cleansing, caring for refugees, lending aid after air raids upon defenseless British communities, serving needs of all kinds in the course of the Dublin rebellion, and administering the organization in its various units. The book is written partly as a memorial to those who have done this work, partly as a suggestion to those in America who would undertake like organizations. Many pictures show the personnel of the organization and the apparatus used in the field and hospital. (New York: Moffat, Yard and Company; \$1.50 net.)

CARRY ON; LETTERS IN WARTIME, by LIEUTENANT CONINGSBY DAWSON, deserves to be read by all Americans, even by the many who will feel that the writer might wisely have waited before publishing the last letter of the volume for that convincing justification of the President's earlier policy so recently made public. Mr. Dawson is a promising young novelist, a native Briton, and the son of a British Congregational minister now for some years a resident of the United States. These frank and charming letters reveal a rich and fine nature, a lovely relation of son to parents, and of brother to brothers and sister. Mr. Dawson, busy with his literary work and removed from the conflict by the breadth of the Atlantic, waited until the summer of 1916 before entering the ranks of the Entente, a delay that should make him understand the patience of the United States in dealing with Germany and the genuine wish of the President to enforce neutral rights without going to war. Nothing could exceed the sweetness of these letters, their manly simplicity, their almost boyish freshness and inodesty, their persistent playfulness, their half-hinted pathos. The book has, too, a genuine dramatic interest, for the reader is long sympathetically anxious to know whether the family or any member could go over to meet the young soldier on his nine days' leave in London; and how heartsome is the picture of the reunited household welcoming the son from the jaws of death and sharing with him the innocent pleasures of the British capital. The fine distinguished face of young manhood that looks out from the frontispiece explains and illuminates the text. (New York: John Lane Company; \$1 net.)

RUSSIAN COURT MEMOIRS, 1914-1916, by A. RUSSIAN, has a strangely belated air, since it was written in part to show that what has recently happened in Russia was impossible. The writer of these memoirs was, or would be thought to have been, a frequenter of the Russian Imperial court, while Russia still had that decorative incumbrance. From the style and contents of the book, it seems to have been written by a woman, and one with the instincts of the courtier. She assures us that the revolutionary movement of 1905 was a trifle, that the Czar, when she wrote of him, was deeply beloved, that "Russia is not a revolutionary country," that a republic is impossible there because it is contrary to the genius of the people. The author's preface is dated August, 1916, and in the year that has since passed, events have given the lie to many of her assertions. There remains the discussion of persons and things as they were before the impossible happened, and in this there is doubtless much of truth, as there is no little of interest. The author gives what sounds like a probable and authoritative

explanation of the Czarevitch's ill health. She frankly discusses the coldness between the Empress and the Dowager Empress, and is equally frank in what she tells of Rasputin. She is strongly anti-German, and convinced that Russia can not forget or forgive the provocation of this vast war by the Central Powers. Many illustrations, mostly portraits, lend interest to the text, though these faces of men and women, most of whom have ceased to be what they so recently were, emphasize the somewhat grotesque effect of a work that has failed of its purpose by an unexpected and profound change in conditions. (New York: E. P. Dutton and Company; \$5 net.)

MODERN SINGERS OF SONGS

POEMS, by RALPH HODGSON, brings to us in a slender volume of less than seventy pages a little sheaf of fresh and rarely distinguished poetry. Mr. Hodgson hardly belongs to any of the several new schools of poets recently presenting themselves to the public and claiming its ear as singers that have definitely broken with the long-accustomed traditions of English verse. These poems achieve their magic by the old methods. Their distinction lies in a happy skill in the use of familiar forms,—a swift lyricism in which the music comes babbling forth like the headlong melodies of a mountain brook, a close-packed condensation, a rich significance, a freshness of phrase full of surprises, an imaginative feeling for nature, an utter simplicity that sometimes for a moment deceives the reader into the notion that he is reading mere prose, until the pregnant beauty beneath the plain words takes the spirit captive. For once, be it owned, a publisher has not erred in the things that he picks out for especial praise in urging a book upon critic and reader. "Eva," "The Song of Honor," and "The Bull" are among the most notable of Mr. Hodgson's numbers, though the last named was written upon a strange subject and might with advantage have been shortened. "The Song of Honor" is certainly the finest of the longer poems. Among the shorter ones, none is more significant for what it leaves unsaid than "The Swallow":

*The morning that my baby came
They found a baby swallow dead,
And saw a something hard to name
Flit moth-like over baby's bed.*

*My joy, my flower, my baby dear,
Sleeps on my bosom well, but, Oh!
If in the Autumn of the year
When swallows gather round and go—*

(New York: The Macmillan Company; 75 cents.)

STREETS AND FACES, by SCUDDER MIDDLETON, is a slender volume of about thirty poems, some in free verse, others of more nearly conventional form, and nearly all of distinguished phrase and significant content. Mr. Middleton sees life gravely, but not pessimistically, though one can not help wishing he would oftener sound the clear note of joy. His opening poem, "Faces," suggests the influence of Whitman, and unfortunately challenges comparison with like things that Whitman has done far better, as also with Lamb's poignant "Old Familiar Faces." "Arophe," "Mother," "Ghosts," "The Walker in the Night," "The Clerk," "Presence," "The Wax Museum for Men," "The Waiting Woman," one of the longest and strongest numbers, "To the Moon," one of the shortest and loveliest, "Union Square," one of singularly strong appeal, are some of the best things in the book, but "The Lost Com-

(Continued on page 108)

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THE very latest idea in writing paper is the Marginal Fold. The undersheet extends about half an inch beyond the upper one. Correspondence cards are made to fold in the same way. A smart touch is a monogram designed to go on this extending edge with the letters gracefully arranged one above the other. The most approved form is the monogram placed thus on the extending portion of the third page, and the house address in the usual place on the front page. Utility dictates the house address, but a monogram has the touch of personality. This new style gives you both.

Marginal Folds may be had edged with silver alone or with colored borders added. Here, too, the color scheme for the monogram stamp is suggested by the color and silver.



CRANE'S GREYLAWN appeals by its elegant simplicity. Look closely at a sheet and you will see that the grey tone is due to an infinite number of fine grey lines very close together. The envelopes are interesting. They are lined with very thin paper in what is known as Pekin stripe—beautifully contrasting stripes—black and white, violet and white, and blue and white. The combination of lined envelope and delicately grey paper is exquisite.



THE best usage now confines itself to one size of paper, the letter size, with one of the smart envelope flaps—there are several—and correspondence cards for short notes, with envelopes to match. Some of these can be had combined in one box.

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WHAT THEY READ

(Continued from page 106)

rade" is as good as almost any of those named, and "The Iconoclast" has sombre power. One line Mr. Middleton has marred by using "would" where "should" were better; a poet should walk wary among his parts of speech, like the young soldier whom Holmes encountered in the hospital when he was on the adventure that he called "My Search for the Captain." This volume is one of the most notable recent sheafs of American verse. (Arlington, New Jersey: The Little Book Publisher; 75 cents net.)

WAR FLAMES, by JOHN CURTIS UNDERWOOD, a volume of nearly two hundred pages in free verse, undertakes to show us the great war "through a temperament,"—that of the author. Mr. Curtis has been deeply moved by the horrors and heroisms of the war, in Belgium, France, England, Germany, Italy, Austria, Turkey, Russia, and wherever its deadly wings have shadowed earth, and he has attempted to pass on to his readers his imaginative conception of the conflict. This was a daring attempt and if readers think the author has attempted too much, they will acknowledge that his accomplishment has been notably distinguished. These poems choose many phases of the war, and while the author's sympathies are heartily with the Entente, he is able to treat of the Central Powers with a certain detachment. Some of the most impressive numbers are "Soeur Cecile," "La Libre Belgique," "Atrocities," almost too horrible in its verity, "The Rose Garden," "Alsace 1915," "The House of Lords," "The Spy," "The Operation." Mr. Underwood has a live imagination, an apt command of condensed phrase, and a marked gift of eloquence. He knows also enough of history to give his matter a proper relation to the past. It is a pity that he should not have written of "our share" as it now is, rather than as it appeared to him in October, 1914. (New York: The Macmillan Company; \$1.35 net.)

SOME IMAGIST POETS, 1917, AN ANNUAL ANTHOLOGY, includes free verse chosen from recent work by Richard Aldington, "H. D.," John Gould Fletcher, F. S. Flint, D. H. Lawrence, and Amy Lowell. The collection is hardly characteristic of the imagist poets at their best. Mr. Aldington opens the volume, and is the largest contributor to it, though by no means the contributor of the best matter. His most successful number is that entitled "Bondage." "H. D." contributes four numbers, extremely obscure in meaning and all strongly under old Greek influence. The first three stanzas of Mr. Fletcher's Lincoln poem are the best of that number, but he makes a mistake in treating a subject so much more ably and musically treated by Whitman. "Dawn" is Mr. Fletcher's best number, but would he have written the line, "The great red flower of dawn" had he remembered Tennyson's "God made himself an awful rose of dawn"? "Dusk" is the strongest number contributed to the volume by F. S. Flint; it has genuine feeling, so rare a virtue with the imagists. D. H. Lawrence gives us one long, ambitious, and obscure number. Amy Lowell's "Lacquer Prints" are of Japanese inspiration and mainly thin, though one, "From China," has the authentic touch of feeling. (Boston and New York: Houghton Mifflin Company; 75 cents net.)

THE LOVE POEMS OF EMILE VERHAEREN, translated by F. S. FLINT, the imagist, into what reads like prose, though Mr. Flint may intend it for very free verse, comes hard upon a successful metrical translation by another hand. Mr. Flint has managed to convey, through the medium of his gently melodic English, the spirit, if not the form, of Verhaeren's French verse, and the volume is lovely on every page and in almost every line. The cheer, the joy, the clean passion, the utter self-devotion of the Belgian poet are all preserved in Mr. Flint's translation, and perhaps one may guess more nearly how great the man really was from this form of presentation than from even the most skilful metrical translation. To read this volume is to feel afresh the grief that so rare a poet should have been cut off by accident and in exile. He at least escaped, however, the fate so beautifully conjectured in these lines from the poignant poem in the third division of the volume:

"Shall we suffer alas! the dead weight of the years until at length we are no more than two quiet people, exchanging the harmless kisses of children at evening when the fire flames in the hollow of the chimney?"

"Shall our dear furniture see us drag ourselves with slow steps from the hearth to the beechen chest, support ourselves by the wall to reach the window, and huddle our tottering bodies on heavy seats?"

(Boston and New York: Houghton Mifflin Company; \$1.25 net.)

PEACOCK PYE, A BOOK OF RHYMES, by WALTER DE LA MARE, with illustrations by W. Heath Robinson, is an edition of a book that has had much popularity among children in Great Britain. Mr. de la Mare, who made so agreeable an impression on his recent visit to the United States, has managed in this book to write verse for children that has the traditional nonsense jingle of Mother Goose, but is etherealized by the delicious imagination of a true poet, while Mr. Robinson has contributed illustrations rich both in imagination and pure realism and distinguished for admirable drawing. The child who is familiar with the rhymes of Walter de la Mare should have a memory full of precious things, some droll, some lightly fanciful. One of many lovely things in this volume, perhaps the thing most distinguished for the successful expression of an idea difficult to convey, the charm of moonlight, is the little poem called "Silver":

*Slowly, silently, now the moon
Walks the night in her silver shoon;
This way and that she peeps and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silver thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog,
From their shadowy cote the white
breasts peep
Of doves in silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.*

(New York: Henry Holt and Company; \$2 net.)

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PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 95 to 100 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 95

FROCK NO. R3921.—For the frock in medium size, $4\frac{1}{4}$ yards of 40-inch material, $1\frac{1}{4}$ yards of 27-inch material for overwaist, $\frac{1}{4}$ of a yard of 40-inch material for the collar. The skirt is 36 inches long from the normal waist-line, and $2\frac{1}{2}$ yards around the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. R3918, SKIRT NO. R3919.—For the waist in medium size, $3\frac{3}{4}$ yards of 36-inch material, $\frac{5}{8}$ of a yard of 27-inch material for collar and trimming. $1\frac{5}{8}$ yards of 20-inch material for the girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size $4\frac{3}{4}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and measures $3\frac{3}{4}$ yards at the lower edge with the plaits open. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. R3920.—For the frock in medium size, $5\frac{3}{4}$ yards of 40-inch material for the gown, sash side draperies and collar, $\frac{3}{4}$ of a yard of 42-inch material for the sleeves and cuffs. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. R3913, SKIRT NO. R3914.—For the coat in medium size, $4\frac{1}{2}$ yards of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size, $2\frac{3}{4}$ yards of 44-inch material. The skirt is cut 36 inches long from the normal waist-line, and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. R3916, SKIRT NO. R3917.—For the coat in medium size, $4\frac{1}{4}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size, $1\frac{5}{8}$ yards of 54-inch material. The skirt is cut 36 inches long from the high waist-line, and measures $1\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 96

WAIST NO. R3792, SKIRT NO. R3793.—For the waist in medium size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. R3923.—For the frock in medium size: $4\frac{1}{2}$ yards of 40-inch material, $\frac{3}{4}$ of a yard of 40-inch material for the collar and cuffs. The skirt is 36 inches long from the normal waist-line, measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. R3922.—For the frock in medium size: $6\frac{1}{4}$ yards of 27-inch material, $3\frac{1}{4}$ yards of 40-inch material for folds. The skirt is 36 inches long from the normal waist-line, $2\frac{3}{4}$ yards around the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. R3857; SKIRT NO. R3858.—For the waist in medium size: $1\frac{5}{8}$ yards of 40-inch material; $2\frac{1}{4}$ yards of 5-inch lace. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $5\frac{1}{4}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line, and measures $1\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. R3425.—For the frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar facing; $1\frac{1}{8}$ yards of 36-inch lining. The skirt measures $2\frac{3}{4}$ yards at lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. R3862.—For the frock in medium size: $4\frac{1}{2}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 40-inch material for bands and cuffs. The skirt is 36 inches long from the normal waist-line, and measures $1\frac{1}{4}$ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. R3776.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. R3808.—For the frock in medium size: $4\frac{3}{4}$ yards of 40-inch material for overdress; $2\frac{1}{2}$ yards of 7-inch ribbon or $\frac{5}{8}$ of a yard of 40-inch material for sash; $\frac{3}{4}$ of a yard of $2\frac{1}{2}$ -inch lace; $4\frac{3}{4}$ yards of 4-inch lace. For underslip and foundation sleeve cap; $3\frac{1}{4}$ yards of 40-inch material. The skirt is 36 inches long and $3\frac{1}{4}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. R3860; SKIRT NO. R3861.—For the waist in medium size: $1\frac{3}{4}$ yards of 40-inch material; $2\frac{3}{4}$ of a yard of 18-inch allover lace; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and measures $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 97

FROCK NO. R3924.—For the frock in medium size: 6 yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for the collar and vest. The skirt is 36 inches long from the normal waist-line, and measures $2\frac{1}{4}$ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. R3872.—For the coat in medium size: $4\frac{1}{4}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. R3925; SKIRT NO. R3926.—For the waist in medium size: $1\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. The skirt is cut 36 inches long from the normal waist-line, and measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. R2498; SKIRT NO. R2499.—For waist in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for tie; $\frac{3}{8}$ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. R3864.—For the frock in medium size: $4\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line, and measures 2 yards wide at the lower edge. Price, \$1.

WAIST NO. R3735; SKIRT NO. R3736.—For the waist in medium size: 3 yards of 40-inch material; $\frac{7}{8}$ of a yard of 36-inch material for lining; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $1\frac{3}{4}$ yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. R3850; SKIRT NO. R3851.—For the waist in medium size: $2\frac{3}{4}$ yards of 36- or 40-inch material, $\frac{3}{4}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{3}{4}$ yards of 36- or 40-inch material. The skirt is 36 inches long from the normal waist-line and measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. R3879.— $3\frac{1}{2}$ yards of 54-inch material, or $4\frac{3}{4}$ yards of 40-inch material. $\frac{3}{8}$ of a yard of 45-inch material for collar, cuffs, and plaiting. The skirt is 36 inches long from the normal waist-line and $2\frac{3}{4}$ yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

WAIST NO. R3866; SKIRT NO. R3867.—For the waist in medium size: 2 yards of 36-inch material; 1 yard of 27-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4 yards of 36- or 40-inch material. The skirt is 36 inches long from the normal waist-line and measures $2\frac{1}{4}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(Continued on page 112)



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PATTERN DESCRIPTIONS

(Continued from page 110)

PATTERNS ON PAGE 98

FROCK NO. R3894.—For the frock in medium size: $1\frac{3}{4}$ yards of 32-inch material; $\frac{1}{2}$ of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

FROCK NO. R3889.—for the frock in medium size: 2 yards of 40-inch material. Sizes, 2 and 4 years. Price, 50 cents.

COAT NO. R3890.—For the coat in medium size: $1\frac{3}{4}$ yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

ROMPERS NO. R3895.—for the rompers in medium size: $1\frac{3}{8}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of contrasting material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

COAT NO. R3908.—For the coat in medium size: $2\frac{1}{8}$ yards of 54-inch material. Sizes, 6 and 8 years. Price, 50 cents.

FROCK NO. R3888.—For the frock in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 4 and 6 years. Price, 50 cents.

FROCK NO. R3887.—For the frock in 6-year size: $2\frac{3}{8}$ yards of 32-inch material; $\frac{3}{8}$ of a yard of 32-inch material for skirt band and pocket facing. Sizes, 6 and 8 years. Price, 50 cents.

BOY'S SUIT NO. R3892.—For the suit in medium size: $2\frac{1}{4}$ yards of 40-inch material. Sizes, 4 and 6 years. Price, 50 cents.

COAT NO. R3907.—For the coat in 8-year size: $2\frac{3}{8}$ yards of 54-inch material. Sizes, 8 and 10 years. Price, 50 cents.

FROCK NO. R3912.—For the frock in medium size: $1\frac{1}{2}$ yards of 32-inch material; $1\frac{3}{8}$ yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

FROCK NO. R3871.—For the frock in medium size: $2\frac{3}{8}$ yards of 27-inch material; $\frac{1}{2}$ yard of 27-inch material for collar, cuffs, and pockets. Sizes, 4 and 6 years. Price, 50 cents.

PATTERNS ON PAGE 99

BLOUSE NO. R3669.—For blouse in medium size: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3740.—For the blouse in medium size: 2 yards of 40-inch material; $\frac{1}{8}$ of a yard of 40-inch material for neck band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3905.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material; 4 yards of trimming. Sizes, 16 and 18 years, 34 to 36 bust measure. Price, 50 cents.

BLOUSE NO. R3629.—For the blouse in medium size: $1\frac{3}{8}$ yards of 40-inch material for underwaist; $1\frac{1}{2}$ yards of 40-inch material for overblouse; $2\frac{3}{4}$ yards of narrow trimming; $\frac{3}{8}$ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3664.—For the blouse in medium size: 2 yards of 36-inch material; $1\frac{1}{8}$ yards of contrasting material for the collar, cuffs and vest; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3639.—For the blouse in medium size: 3 yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3811.—For the blouse in medium size: $1\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36- or 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3829.—For the blouse in medium size: $3\frac{3}{4}$ yards of 36-inch material; $2\frac{1}{2}$ yards of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3865.—For the blouse in medium size: $2\frac{3}{8}$ yards of 40-inch material; $2\frac{3}{8}$ yards of edging for jabot and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3833.—For the blouse in medium size: $1\frac{3}{4}$ yards of 36- or 40-inch material; $\frac{7}{8}$ of a yard of 36-inch material for collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3665.—For the blouse in medium size: $2\frac{7}{8}$ yards of 40-inch material; $\frac{1}{2}$ yard of 40-inch material for plaited ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. R3834.—For the blouse in medium size: $2\frac{3}{8}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 100

NIGHTGOWN NO. R3146.—For the nightgown in medium size: $3\frac{3}{4}$ yards of 40-inch material; $1\frac{1}{8}$ yards of ribbon $1\frac{1}{2}$ inches wide for shoulders; $\frac{3}{4}$ of a yard of ribbon 2 inches wide for front bow. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. R3899.—For the combination in medium size: $2\frac{1}{8}$ yards of 36- or 40-inch material; $\frac{1}{2}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. R3900.—For the combination in medium size: $2\frac{1}{4}$ yards of 36- or 40-inch material; 5 yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. R3148.—For the combination in medium size: $2\frac{1}{4}$ yards of 36-inch material; 1 yard of beading; 2 yards of insertion; $\frac{4}{4}$ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. R3439.—For the combination in medium size: $2\frac{3}{8}$ yards of 36-inch material; $9\frac{1}{4}$ yards of $1\frac{1}{2}$ -inch insertion; 4 yards of 2-inch lace edging for lower edge; $1\frac{1}{4}$ yards of $5\frac{1}{2}$ -inch lace; $\frac{7}{8}$ of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. R2800.—For the chemise in medium size: $2\frac{1}{8}$ yards of 36-inch material; $5\frac{7}{8}$ yards of lace edging; $1\frac{1}{4}$ yards of beading; $1\frac{1}{2}$ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NIGHTGOWN NO. R3757.—For the nightgown in medium size: $3\frac{1}{4}$ yards of 40-inch material; $3\frac{1}{4}$ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PAJAMAS NO. R3114.—For the pajamas in medium size: $5\frac{1}{8}$ yards of 36-inch material; $2\frac{1}{8}$ yards of $3\frac{1}{2}$ -inch ribbon for lower part; 2 yards of $1\frac{1}{2}$ -inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. R3272.—For the chemise in medium size: $2\frac{1}{4}$ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; $3\frac{1}{2}$ yards of beading; $4\frac{1}{2}$ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

Skinner's

GUARANTEED

Dress Silks



PRIDE and lasting satisfaction go with the gown that is made of Skinner's Silk. For 70 years *Skinner's* has been the standard of silk goods, and women who value *durability* insist upon

Skinner's Silks, Satins, Taffetas

for Dresses, Petticoats, Blouses, or wherever silks are used. All shades, plain or fancy effects, 36 inches wide. Sold by all first-class stores. Don't be deceived by something "just as good as"—tell them you want *Skinner's*.

"Look for the Name in the Selvage"

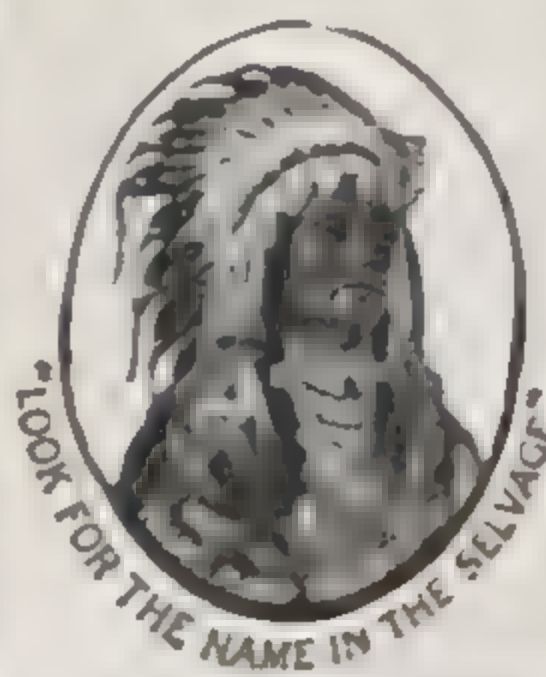
None genuine without it

Write for "The Story of Skinner's Silks and Satins."

William Skinner & Sons

NEW YORK CITY

Boston Philadelphia Chicago
Mills, Holyoke, Mass.





PAIGE

The Most Beautiful Car in America

Paige cars have long since demonstrated their independence of all "price fields."

American men and women now buy a Paige—not because of the price tag which is attached to it—but because of its well established reputation as a fine mechanical product.

On this basis, the Paige will always represent a "preferred investment" among motor cars. Its actual cost in dollars and cents will always be an important, but an altogether *secondary*, consideration.

Stratford "Six-51" seven-passenger	- -	\$1595 f. o. b. Detroit
Fairfield "Six-46" seven-passenger	- -	\$1450 f. o. b. Detroit
Linwood "Six-39" five-passenger	- -	\$1260 f. o. b. Detroit
Brooklands "Six-51" four-passenger	- -	\$1795 f. o. b. Detroit
Dartmoor "Six-39" 2 or 3 passenger	- -	\$1260 f. o. b. Detroit
Sedan "Six-39" five-passenger	- -	\$1875 f. o. b. Detroit
Sedan "Six-51" seven-passenger	- -	\$2400 f. o. b. Detroit
Town Car "Six-51" seven-passenger	- -	\$2850 f. o. b. Detroit
Limousine "Six-51" seven-passenger	- -	\$2850 f. o. b. Detroit

Paige-Detroit Motor Car Company
Detroit, Michigan



Fair List Prices

Fair Treatment

Tires You Can Trust

GOODRICH SILVERTOWN CORD TIRES

YOUR car has not yielded you its utmost delight until you motor on those cushions of ease and elegance, Goodrich Silvertown Cord Tires. They are the safest, smartest, smoothest-riding tires made.

But of greater importance, the two-ply cable cord construction, found **ONLY** in Silvertowns, practically immune to puncture and stone bruise, protects you from the annoyance and discomfort of tire trouble far out on a country road, or amidst the jumbled traffic of a busy downtown street.

Silvertowns bring out the best in a runabout or coupe.

Though they cost more than ordinary tires, you can not afford to be without their greater safety and ultimate economy.

Know them by their **RED-DOUBLE-DIAMOND** trademark and their generous yet graceful extra-size.

The B. F. Goodrich Company
Akron, Ohio

*Also maker of the famous fabric tires
Goodrich Black Safety Treads*

"Silvertowns make all cars high-grade"



MOTOR NOTES

FOR the past few months, much of the time of hundreds of thousands of men and women has been devoted to the procuring of funds for the Red Cross. Much of the money they raise is devoted to the purchase of motor-truck ambulances which are manned by American operators and sent to the French front. It is probable that but few of the persons whose time and money have been devoted to this worthy purpose have ever seen the various types of modern ambulances used for the conveyance of wounded from the trenches to the field hospital. Naturally, in such a vehicle, ease of riding, through the elimination of jolt and jar, is of the utmost importance. Pneumatic tires are, therefore, used, and certain designers have even gone so far as to install spring-supported loops through which the handles of each stretcher are inserted. This makes an actual spring suspension which will absorb the jolts and jars resulting from the unevenness of the shell-plowed fields, and relieve the pain of the sufferers. The capacity of each ambulance is generally four stretchers, each of which is of canvas swung between two poles or other framework. Some designs permit of the transformation of one of the lower stretchers into a seat or bench capable of accommodating five or six men whose wounds are not sufficiently serious to make it necessary for them to lie down. Included in the equipment of the modern ambulances are medicine chests, water tanks, receptacles for bandages, and other essentials for giving aid to the wounded. Such a body may, of course, be mounted on any automobile chassis, and therefore the price of an ambulance will vary as does the price of a touring car. Speed and power sufficient to drive the ambulance through the deepest mud are necessary for effective relief work. Those communities which cannot afford to purchase a complete ambulance unit, may substitute a second-hand high-grade pleasure-car chassis, which may be purchased at a low price, or which may be donated, and place on this an accepted type of ambulance body such as is furnished by many manufacturers.

THE "RAIN-RUBBER" WIPER

The accumulation of rain and fog on the glass of a wind-shield contributes more than its share to the causes of automobile accidents. The car not equipped with some form of wiper or other moisture remover must be driven with the wind-shield open at the "rain vision angle." A driving rain with the wind-shield in this position, however, causes much annoyance to the occupants of the front seat, as drops of water are blown to the rear and the wind-shield hardly serves its purpose as a protection against the storm. One ingenious type of "rain rubber," as it is called, consists of a rubber-lined wiper extending up the entire height of the wind-shield. It is supported on a slide which rests on the upper edge of the lower section of glass. The slot formed by the incomplete junction of the upper and lower ends of the wind-shield provides a runway over which the rail-like supporter may be slid back and forth. This motion carries the scraper with it so that the entire expanse of the wind-shield may be quickly freed of all accumulated moisture. An interesting feature of construction found in this wiper is the arrangement of the rivets, which are topped with celluloid heads to eliminate any danger of scratching the wind-shield glass. The wind-shield wiper may be instantly removed by tilting the glass and lifting the device from the upper edge of the section. This system is designed in five different models and fits any wind-shield. Its price is \$1.50.

One of the principal features of the tilted wind-shield is its ability to deflect

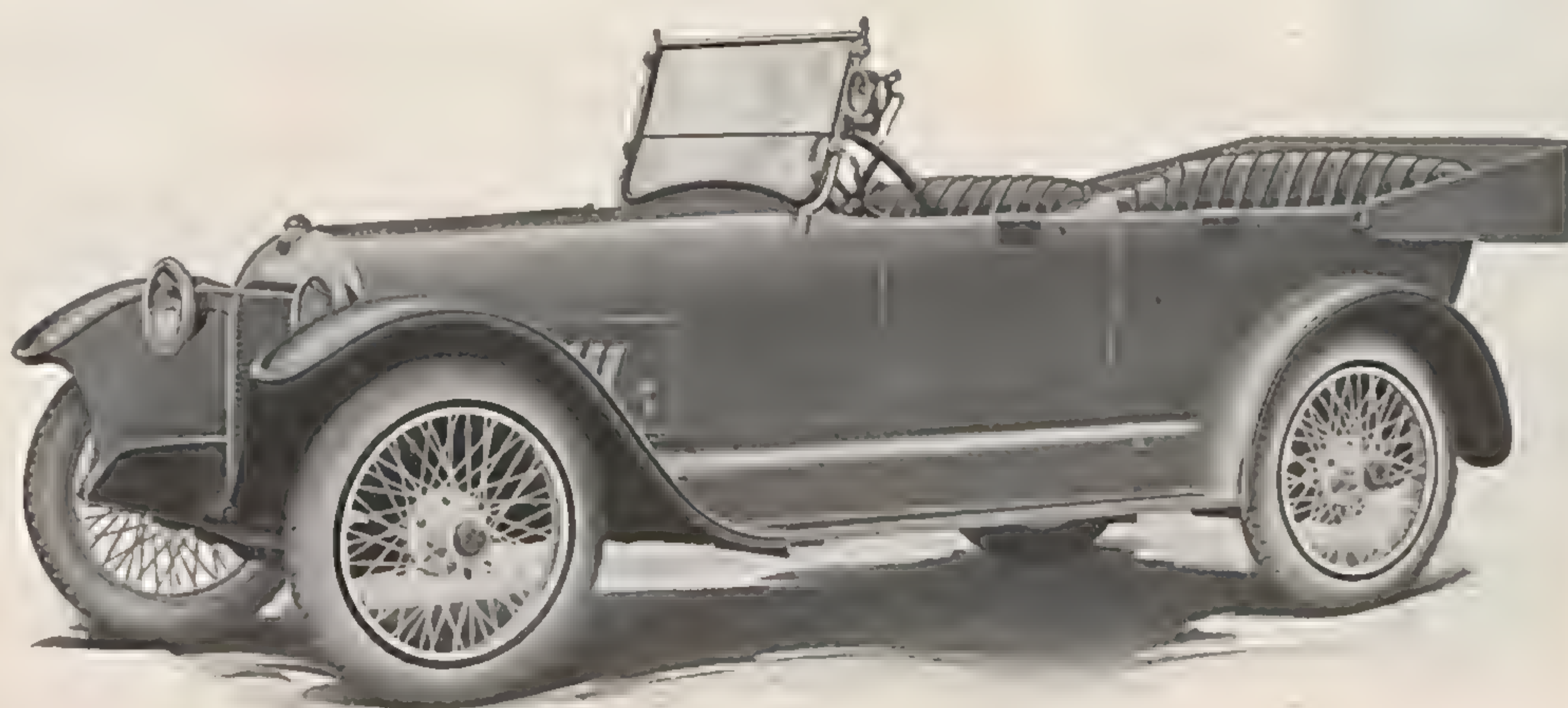
reflections from street lamps and oncoming cars, so that these are not thrown directly into the driver's face. A rear-view mirror, set to reflect the entire width of the road behind the car, is a valuable daytime accessory for use in traffic, and some states require it as a regular equipment on all cars having closed bodies or extended tops. Because of the very fact, however, that such a mirror gives a view of the road for several hundred feet behind the car, the bright lights of vehicles approaching from the rear may sometimes serve to dazzle the driver of the first car almost as seriously as does a straight wind-shield. To overcome this difficulty and to enable a car so equipped to be driven as safely at night as in the day time, a rear view mirror has been devised, which, by a single motion, may be turned down so that its reflecting surface will not annoy the driver. This is made possible through the use of an extra clamp at the back of the mirror which permits it to be swung down by one motion of the hand. The price is \$1.50.

HOW TO CURB MOTOR TEMPERAMENTS

There are cars that seem to possess a personality. Much of this may be due to the difference in handling and the manner in which each responds to a touch of the accelerator or steering-wheel. No feature of motor car operation is more important than that of steering, and a car which is not responsive in this respect, or which possesses a tendency to veer off to one side of the road can not beget the driver's confidence as can one which yields willingly to the guiding hand. To remedy the hard steering characteristic of one particular make of car, several devices have been placed upon the market which serve to keep the wheels normally in a straight-ahead direction. One of the simplest of these consists of a ring-shaped clamp, the forward portion of which is attached to the front axle of the car in question. A clamp on the opposite portion of the ring secures the device to the steering-rod connecting the two front wheels. By the action of a spring interposed within this ring, the steering-rod is held normally in its proper relation to the front axle. Slightly more effort is required to turn the wheels against this spring, but this is compensated for by the greater ease with which the car can be made to resume a straight line and to hold its direction. The device may be attached by the owner in a few minutes and no tool, other than a wrench, is used in the process. The price is \$3.00.

A SUMMER-TIME COOLING DEVICE

The universal use of fore doors on all touring cars has greatly increased the comfort of these vehicles in winter, by excluding cold winds and concentrating the heat from the engine. What is an advantage in winter, however, may become a decided disadvantage in summer. In fact, the enclosed compartment of a runabout or touring-car is often exceedingly uncomfortable in hot weather, unless some arrangement is made to deflect a current of cool air into the place heated by the engine. As a provision against this unpleasant condition of the forward compartment, one may purchase a mat which fits closely over the floorboards of one of the popular makes of cars and which excludes the heat by means of rubber flaps in the slots which close tightly except at the direct point through which the pedal passes. As the pedal is moved back and forth, the flaps automatically close behind it, with the result that a large portion of the heated air, which would otherwise reach the compartment, is entirely excluded. This may be easily installed by the owner in ten minutes. Its price is \$1.75.



Announcing— The Pan-American

The Pan-American is America's newest motor car; not new in the sense of an untried chassis, not new in the sense of an inexperienced factory organization, but new—*overwhelmingly new*—in the sense of *new beauty, new comfort, new distinction!* And it is this new and startling beauty, mounted on a chassis of time-tested performance, which has sent the Pan-American to the fore so quickly as "The American Beauty Car."

For a great class of automobile buyers the Pan-American is the *ideal* motor car. Here, at last, is *the car of the happy medium*, the car with sufficient weight and sufficient wheel base to be wholly comfortable and yet not represent extravagance of up-keep, a car which will respond instantly to every normal demand for speed, get-away and pick-up, and yet not tax its owner with the cost of excess power; a car which represents true beauty of design and real excellence of finish without running into the extravagant fittings best left to people of great wealth.

While not consciously patterning the Pan-American after the cars of the Old World, our designers sought to secure the same results; the economical consumption of gasoline and oil, the safety of a low center of gravity, the beauty of flowing body lines—and, as a result, the Pan-American has received the imprimatur of approval from the great export houses of the world.

A beautiful Pan-American booklet will be sent you upon request.

\$1500 F. O. B. Decatur, Illinois

Pan-American Motors Corporation, Decatur, Illinois

"The American Beauty Car"





Lady Duff-Gordon, Fashion's Foremost Authority

NOTHING is more beautiful or more in keeping with current styles than hand crochet. I strongly urge every woman interested in good dress to go to her dealer and purchase a Lady Duff-Gordon Instruction Book on Crochet, published by the Richardson Silk Company, which contains my own newest designs for gowns, combinations, waists, etc., with complete instructions for crocheting for beginner and expert alike."

Lady Duff-Gordon

RICHARDSON dealers will supply you with any one of these valuable books, by Fashion's foremost authority, at the mere cost of publication—10 cents. Each pictures Lady Duff-Gordon designs in full detail, with complete instructions. Each design suitable for working with Richardson's R. M. C. Crochet Cotton.

The complete Lady Duff-Gordon lingerie outfits, with all materials stamped ready for cutting and crocheting, are put up in convenient package form at remarkably low prices. If your dealer happens to be out of them send us his name and we will see that you are supplied. In case any of the following Lady Duff-Gordon books are not obtainable at your dealer's write us direct giving his name.

Book No. 16—Crochet Yokes and Blouses Book No. 18—Irish and Cluny Crochet
Book No. 17—Edges and Insertions Book No. 19—Crochet Boudoir Caps

Price 10 cents each everywhere. By mail 12 cents.

Trade Mark Reg.



RICHARDSON'S
MERCERIZED CROCHET COTTON

Trade Mark Reg.



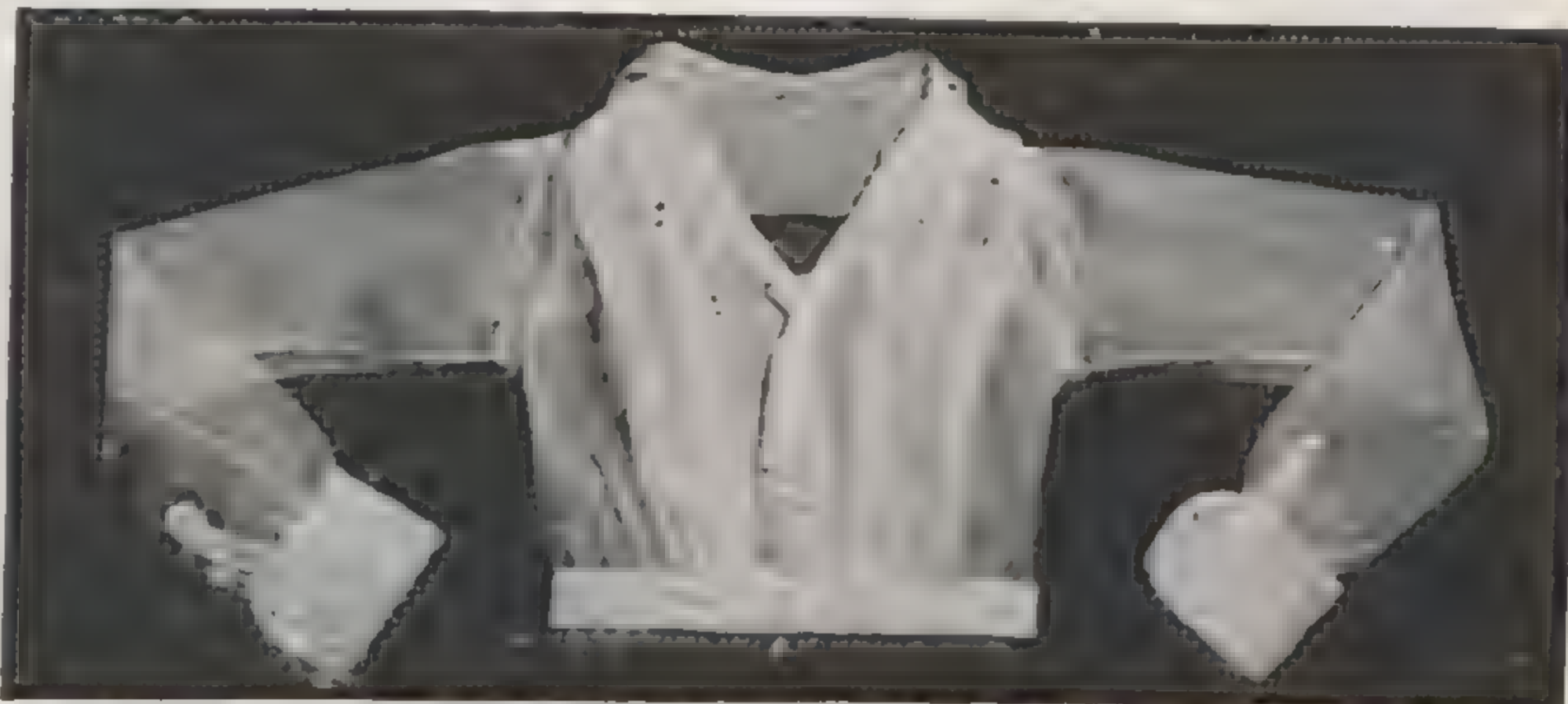
To Modistes: Lady Duff-Gordon says—

"In my own studios I use Richardson's Sewing Silks and R. M. C. Crochet Cottons exclusively for all garments including my most exquisite gowns, because I find them so very dependable."

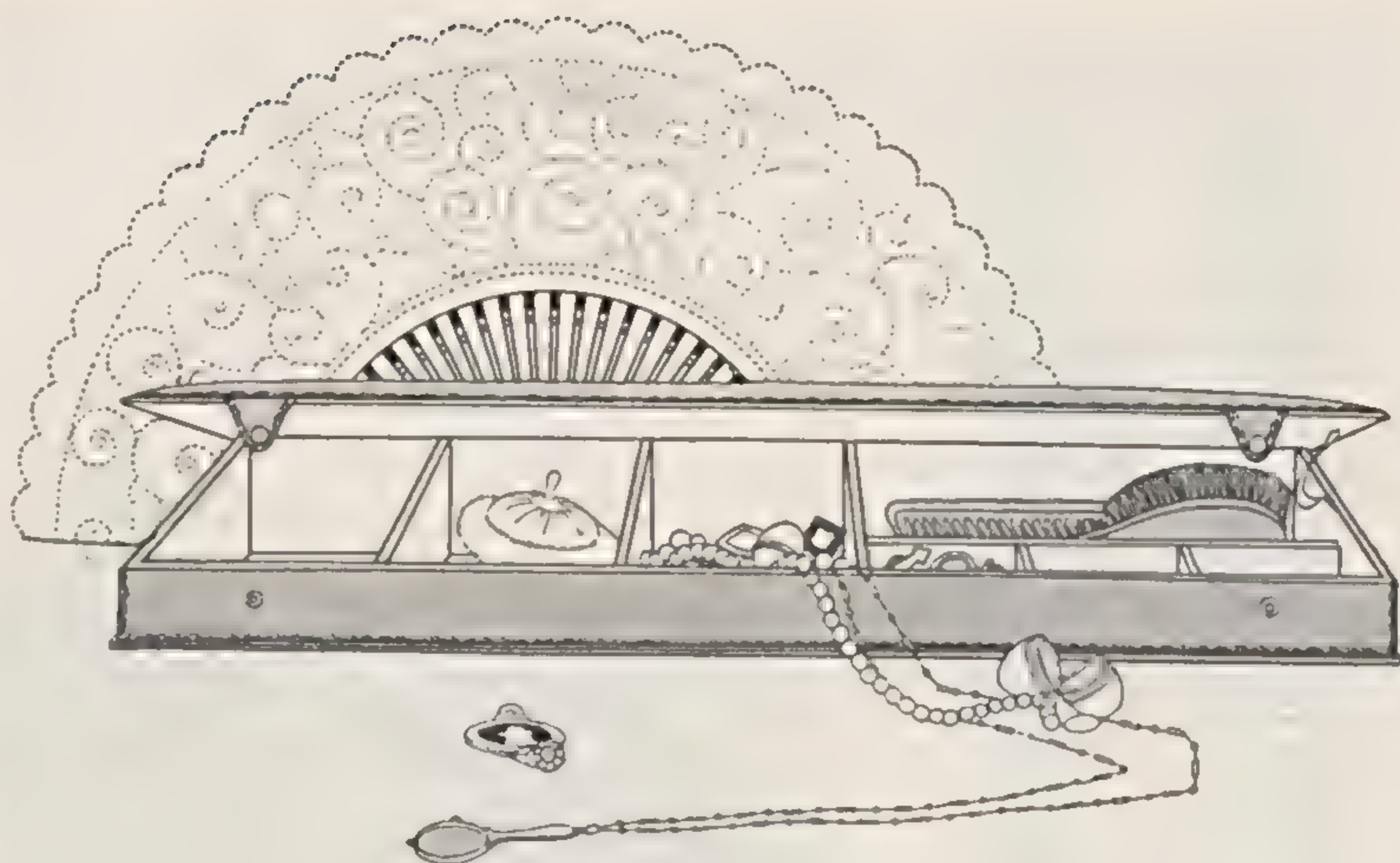
Richardson Silk Co., Dept. 25, Chicago, Ill.

Makers of Richardson's Spool and Embroidery Silks

DEALERS: Write for these books and outfit proposition.



"Chic" Blouse Design No. 14, from Lady Duff-Gordon Book No. 16



The sense of beauty and the sense of order are both gratified by a bureau box, covered to order, the compartments of which may be shifted at will; 24 inches by 6 inches; \$15

ON HER DRESSING-TABLE

THIS is the time of year when the very young girl is glorying in an Indian-like coat of tan, while her older sister is bemoaning the fact that she was foolish enough to let the sun do so much damage, for it will take much time and patience to counteract the effect of this constant burning. To use an Irish bull, the best way to cure this condition is to prevent it. A little systematic and daily care, combined with shade hats, gloves, and veils, will prevent this almost irreparable marring of the complexion, which is serious at all ages, but particularly so to the woman who has passed her thirtieth birthday.

This seems to be the place to speak a cheering word to the woman who objects to having her neck and arms burned, yet who dislikes the application of anything that is greasy. There is a remedy in the form of a bleach powder that prevents sunburn and cures discoloration. It is dusted very generously over the neck and arms before going out; it should not be put on the face, but can be used to whiten the neck and arms at night. This very welcome addition to dressing-table necessities may be bought for \$2.50 a box.

ELIMINATING WATER

Another specialist who has made a serious study of these preventive measures lays great stress on the application of creams and the absence of water. The series of preparations and the method of applying them are rather unusual and the result extremely satisfactory. To begin with, this particular authority is so emphatic on the deleterious effect of water on the skin that all the cleansing of the face and neck is accomplished by using a cream that is compounded without employing a drop of water. This very refreshing and soothing cold cream comes in two styles, one for the dry and one for the oily skin.

THE PROCESS

To clean the skin, the cream is rubbed in gently; an upward motion should be used, in order not to cause sagging of the muscles. After the cream is thoroughly wiped off, a very little cream is applied and left on all night. If there are wrinkles on

the face, the muscle oil should be applied under the eyes, on the throat, and around the mouth, with just the tips of the fingers. This method is prescribed to fill out these little tell-tale lines.

In the morning, the process of cleansing with cream must be repeated, and this is followed by a deliciously soothing astringent tonic which is patted in, not rubbed in. If one has the misfortune to have a double chin, the cream should not be applied to the chin but the tonic should be used regularly.

THE TOUCH OF POWDER

After the tonic has dried, the liquid powder is next applied; this is most delicious and gives a finish to the complexion; then all that is needed is a dusting over of rice powder. The most successful way to apply this tonic in order to remove wrinkles under the eyes is to soak small pieces of absorbent cotton in the tonic and lay them on the face during the night.

If one wishes to add a little color, the same authority has compounded a rouge that is particularly natural in its effect, especially if it is carefully applied just under the eyes, then below the hollow in the cheek, and at the corner of the mouth; the rouge should then be gently blended. The effect is that of a natural color very different from the inartistic dab on each cheek-bone which makes the customary use of rouge so impossible.

This particular specialist considers that her knowledge as a painter has been very helpful in getting just the right shade of rouge and the understanding where to place it. For instance, the unfortunate double chin is improved by just a touch of the rouge, which has the effect of reducing it. These preparations may be bought as follows: the cream, \$3.50; the tonic, \$2.75; muscle oil, \$2.75; the liquid powder, \$2.75; the liquid rouge, \$2.50.



An efficacious lotion protects susceptible complexions from sunburn; \$2 a bottle

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.



Back from the Country —and Feeling Fine

Fit for the round of household duties and social engagements? Children full of animal spirits? Every one at concert pitch? Good.

But watch out. It is easy to lose that flush of health. Different food, less exercise, perhaps, a change of water—any one of a dozen things may cause constipation. Why not be prepared by having a bottle of Nujol? Nujol is the ideal treatment for constipation.

Nujol reduces internal friction. Nujol keeps the bowel contents soft. Nujol makes natural functioning easy and without distress. Nujol doesn't gripe, scourge, or upset the stomach.

Nujol is not a drug, is not absorbed by the system, does not lose its efficiency, is not habit forming, is prescribed for children and delicate nursing mothers. As functioning becomes normal the dosage can be reduced and finally discontinued. Nujol is neither fattening nor heating.

Nujol is a distinctive product perfected after long and careful experimentation. Refuse imitations.

The genuine Nujol is sold in pint bottles only—never in bulk.

Send for our Nujol booklet. It tells what Nujol does and how it works.

Nujol for constipation

COUPON: Send me a booklet on NUJOL and its uses.

Name.....

Address.....

STANDARD OIL COMPANY

Dept. 27

BAYONNE

(New Jersey)

NEW JERSEY

FOR THE HOSTESS



THE war-time spirit of the Canadian women during the past three years has been one of the wonderful things of this distressing time. American women can learn many a lesson from their Canadian sisters; for these Canadians have sacrificed much and have borne, with smiling courage and tearless eyes, even the worst of their troubles. They have done their bit on this side of the water by inaugurating and practising the strict war economy which has been recognized by the Government as one of the most potent factors in the work of the war.

Out of this movement, there have sprung many war cook-books; the great flour-milling companies have aided in compiling some of the best books of economical recipes that are to be found. The Westmount Soldiers' Wives' League, in Montreal, published and sold one of the best of these; the proceeds provided comforts for the boys at the front. The "Five Roses Cook-book," which was circulated by the Woods Milling Company, is the contribution of Colonel Frank Meighen. The "Five Roses Cook-book" is published in French as well as in English, as befits a book which was born in a French country; it contains the tried and tested recipes of Canadians and other Colonials, with some English cookery thrown in for good measure.

KITCHEN BATTLE-CRIES

What citizens have done in Canada, our own government is doing here, and the government bulletins are invaluable to the hostess who is studying the problem of food conservation, yet does not think it wise to forego all entertaining. It is a blessing, by the way, rather than a curse, this being freed from the shackles of ultra-formal entertaining; the necessity bred by war may result in a more simple and wholesome form of living.

The American campaign against waste has also been taken up by the women's clubs. Mrs. Percy Pennypacker, former president of the General Federation of Women's Clubs, in an address recently delivered at the Speakers' Training Camp for Education in Patriotic Service, advocated the adoption of a watchword, "A War Portion for Each Meal." This does not mean that one should go hungry, Mrs. Pennypacker explained. It means taking on one's plate only what one will consume, and wasting nothing. These are the food rules of the Women's Service League, "Save wisely, but not too well."

"Don't turn patriotism into parsimony."
"Remember that a nation fights on its stomach."

"Eat less, but not too little."

"Substitute rather than starve; eat less meat, but more fish; eat less wheat bread, but more corn bread."

"Save the canned food; the Army needs it. Save the fats, but keep a balanced menu."

"Don't waste."

In the Farmer's Bulletin No. 808, the nutrition specialists of the United States have outlined an arrangement of the proper foods in five simple groups; this schedule will help the hostess to see that the eight necessary elements needed by the body for its well-being enter into the meals for each day.

CANADIAN WAR CAKE

Canadian war cake is the fashionable thing to serve with afternoon tea at Canadian resorts this season; while one can feel intensely patriotic in knowing that one is partaking of an eggless, butterless, milkless and therefore inexpensive cake, it will be surprising to many that such a cake is very good. This is how Canadian hostesses have it made:—Two cups of brown sugar and two tablespoonfuls of lard are put in a saucepan with two cups of hot water, one tea-

spoonful of salt, the same amount of cinnamon and cloves, and a package of seedless raisins. These are allowed to cook together until they begin to boil; then they cook for five minutes more and are placed to cool. When cold, three cups of sifted pastry flour are added, together with one teaspoonful of hot water. After being thoroughly mixed, the bread should be baked in two loaves in a slow oven for forty-five minutes. Like fruit cake and pease porridge, this is better "nine days old;" it is very satisfying with the cheering cup of tea.

BETTER THAN WAR BREAD

The English war cake varies somewhat from the Canadian. One cupful of hot water is put in a saucepan with one and one half cups of raisins, one third of a cupful of lard, one cupful of Demarara sugar (brown sugar), half a teaspoonful of mixed spice, and half a teaspoonful of ground nutmeg. After boiling for three minutes, it is allowed to cool, and one teaspoonful of soda dissolved in warm water is added, with two cupfuls of pastry flour which has been sifted with one half teaspoonful of baking powder. This is thoroughly mixed and baked in a round loaf in a moderate oven. Officers and Tommies alike are loud in praise of this luscious crumbly cake which is served with their tea.

Sir Henry Thompson sends a recipe for a bread which is much used in Canada at breakfast; Canadians call it "whole-meal brown bread." One pound each of wheat meal and whole wheat and one quarter of a pound of oatmeal are used, mixed with two tablespoonfuls of baking powder, one-fourth of a pint of milk, three-fourths of a pint of water, and one ounce of butter. The milk, water, and melted butter are mixed and added to the meal. The mixture, which should be quite stiff, is shaped into flat cakes and baked in a quick oven. These are delicious with butter and marmalade or jam.

Canadian bran bread is a favorite dish with the large army of would-be-thins. One cup of sweet milk is mixed with one half-tablespoonful of brown sugar and two tablespoonfuls of cream of tartar. To them are added one half of a cup of wheat flour, one and one half cups of ordinary bran, one teaspoonful of baking powder and one half-teaspoonful of salt. It is then baked in a loaf in a hot oven; this is one of the war breads that is as good as it is economical.

A BACHELOR'S RECIPE

A Canadian bachelor in Saskatchewan sends a recipe for his pet eggless corn bread. This particular johnny-cake requires two cups of golden corn meal, one cup of flour, two cups of sweet milk, two tablespoonfuls of melted butter, two tablespoonfuls of sugar, and two tablespoonfuls of baking powder. Its author maintains that it is the best corn bread that it is possible to make without eggs.

Oatmeal bread is being urged upon us, and it is not a bad bread for patriots. One cup of rolled oatmeal is mixed with one pint of boiling water in which one teaspoonful of lard or butter has been dissolved. One half of a cup of molasses is added; after this has stood for one hour to cool thoroughly, one should add half a compressed yeast-cake dissolved in one third of a cup of warm water, and one quart of sifted bread flour. This is allowed to rise over night, and is then shaped in loaves, using as little flour as possible, and is again allowed to rise until quite light. It is baked one hour in a hot oven. Thrifty patriots may substitute for the rolled oats one pint of left-over oatmeal porridge, which might otherwise be wasted.

As was to be expected, the French have
(Continued on page 120)

No, Madam That Whole-Wheat Bread Is Not Whole-Wheat Nutrition

Authorities say that the outer wheat coats, in the usual forms, fail to digest. So whole-wheat bread is but slightly better than white flour bread as food.

Whole wheat should be puffed. Then all its rare elements feed. In puffing, every food cell is exploded. Digestion is made easy and complete.

That is the reason for Prof. Anderson's process. Whole grains are given an hour of fearful heat. The inner moisture is changed to steam. Then they are shot from guns. Every granule is blasted, and the grains are puffed to eight times normal size.

So these grain bubbles, flimsy and flavory, are no mere food confections. With all their enticements, they are scientific foods.

If you believe in whole-grain foods, with their phosphates and vitamins, this is the way to supply them.

Let children feast on Puffed Grains. They need the whole-grain elements, and here they really get them—in airy, toasted tit-bits, the most delightful foods they know.

Puffed Wheat Puffed Rice and Corn Puffs Each 15c Except in Far West



With Sugar and Cream
or in Milk

As a breakfast cereal with sugar and cream, they taste like nutmeats puffed. They float like bubbles in a bowl of milk. Mixed with fruits, they are fragile, flavory crusts.



Mixed with Fruit

Salted or buttered they are like confections, to be eaten dry. And they are like nuts on ice cream. So all day long, in millions of homes, children find ways to enjoy them. Keep all three kinds on hand.

The Quaker Oats Company

Sole Makers

(1633)



An Old English Room in New England

Transported to Paine's to provide the Appropriate Environment for their
Fine Furniture and Decoration

Paine Furniture Company, Boston

Interior Decorators and Makers of Fine Furniture for 82 Years. Booklet upon request.

★ DU PONT AMERICAN INDUSTRIES ★

Inspirations in IVORY PY-RA-LIN



EXQUISITE creations for library, drawing room and milady's boudoir—rivaling in charm and chasteness the mellow tones and delicate graining of old elephant ivory. ☐ Our distinctive Du Barry design is the epitome of craftsmanship in this charming all-American product. A desk set illustrated. ☐ The better stores show full assortments. ☐ Brochure upon request

E. I. DU PONT DE NEMOURS & COMPANY

The Arlington Works

725 BROADWAY

NEW YORK

DU PONT



The Composite Shade

The new note in decorative lighting. A delightful point of color. Surpassingly lovely needle-point tapestry effect by day or by night. Colors to suit every room and lamp.

The best known architects and decorators in your city are well acquainted with our productions and will show you these shades. Specify them in your new decorations!

Write to us for photographs and names of the nearest architects and decorators.

Pat. March 27, 1917

The Composite Shades consist of an outer shade of metal (minutely perforated) lined with vellum-like translucent film. The metal shade is exquisitely decorated and when the lamp is lighted the light glowing through the perforations gives the shade the effect of the most exquisite needle-point tapestry. In the daytime the tapestry effect is produced by the colored design and its softly-toned background. Designs range from reproductions of French masterpieces through all the period designs to the modern spirit. Sizes, 15, 17, 19 and 21 inches.

CHAMBERLAYNE INC.

Makers of Decorative Furniture and Novelties

503 EAST 72d. St. NEW YORK CITY

FOR THE HOSTESS

(Continued from page 118)

The JONASSON Mark

assures in the ready-for-wear garment the smart lines and custom tailored expression so much desired by the well-dressed woman

COATS • SUITS
TAILORED
DRESSES



On Sale in Smart Shops

JOS. JONASSON
AND COMPANY
NEW YORK

made war necessity an opportunity; they and the Italians have succeeded in evolving from their *Cuisine Bourgeoise* and *Cucina Casalingua*, some economical dishes of wondrous savor.

THERE IS NOTHING IN A NAME

While the German flag flew over Antwerp and Brussels, what became known as "Starvation Soup" was a puree that might have graced a royal table,—and doubtless did, for King Albert announced that anything that was good enough for his subjects was good enough for his Majesty. The soup in question is made from a fresh pork bone, cooked for an hour in enough boiling water to cover it. Then the liquor is cooled, and the bone and fat removed. The saucepan is replaced on the fire and into it are thrown two pounds of Brussels sprouts, leeks, and the hearts of cabbages; salt, pepper, and spices are added to taste. This, rubbed through a sieve when the vegetables are tender, form a delicious thin puree. The name of Leman, the glorious defender of Namur, was perpetuated with another very delicious soup, "Potage Leman." One and one half pounds of steak are cooked with enough water to make a strong bouillon. With one half of this, green peas are cooked and made into a puree; to the other half, add sufficient fresh tomatoes to make a very strongly flavored tomato puree. The two purees are then combined, adding salt, pepper, a dash of cayenne, and a teaspoonful of Madeira for each person to be served. The whole is beaten together very quickly and served. Sherry or Marsala may be used in place of Madeira. As meatless days are advocated, even for cooler weather, this Belgian dish is an excellent vegetarian substitute suitable for a luncheon, even on a cool September day.

DISHERS OF HONOR

The Allies have a fashion of naming their recent culinary discoveries after noted generals, persons prominent in the Cabinet, and other public officials. This custom embodies the same idea as drinking a toast does; the Belgians, for instance, serve one of their favorite dishes in honor of Sir Edward Grey. It is called *oeufs celestes* and is delicious enough. A pint of good veal or chicken gravy is heated, and in it are cooked the most succulent of new green peas, not omitting that teaspoonful of sugar which French and Belgian cooks always add to green vegetables. As the gravy becomes reduced, some fresh butter is added and when the peas are quite tender, the required number of fresh eggs are broken upon them and the whole is placed in the double boiler in which the peas were first cooked, and allowed to stand until the eggs are just set. This makes a good dish for a luncheon.

Another dish in honor of Sir Edward Grey was concocted by an unknown lady. Large firm tomatoes, not very ripe, were turned stalk up, and the tops cut off. The pulp was scooped out with a teaspoon, and into each tomato a fresh egg was broken; pepper and salt were added. The pulp was removed, with all juice, and put through a sieve, then mixed with some fine bread crumbs and grated cheese until quite thick, and seasoned with salt and pepper. Each egg was cooked with this mixture and baked in a hot oven until thoroughly heated through, by which time the eggs were set. This too, is an appropriate luncheon dish for almost any time of the year.

For the luncheon vegetable, the hostess who finds some cold spinach in her larder may congratulate herself upon having the wherewithal for spinach fritters. The cold spinach is chopped and mixed thoroughly with the yolk of an egg, a little

powdered sugar, and a little rice flour. Into boiling fat, spoonfuls of the spinach are dropped; if the fat is sufficiently hot, the fritters will puff out into delectable morsels; they should be drained on paper before serving.

The following is a fruit salad dressing with a difference; it will be useful for the early days of September when so many fruits are available. Equal quantities of oil and cream are used. Failing sweet cream, the unsweetened evaporated cream will serve. The oil must be added very gradually to the cream or it will separate, so it is best to make the dressing just before using. It is flavored with maraschino, brandy, or the juice of preserved pineapple or peaches.

PEACH SOUP

A distinct novelty for one of those chilly rainy days that sometimes appear in early September is made as follows: The skin and pits are removed from twelve ripe peaches and the peaches are stewed together with three or four cracked kernels removed from the pits, a cupful of granulated sugar, and two teaspoonfuls of sago; these are all cooked until they are tender and the sago is clear. Then the whole is rubbed through a fine sieve and returned to the saucepan. Half as much claret as there is liquor is added just before serving in cups.

A cold peach soup for warm day is just as palatable. The same number of peaches are prepared and sliced, sprinkled over with sugar, and left to stand for an hour. To a pint of juice, one-third of a pint of claret is added. The soup is put in a stone or glass jar and covered with ice for one hour. It is served in glasses with shaved ice.

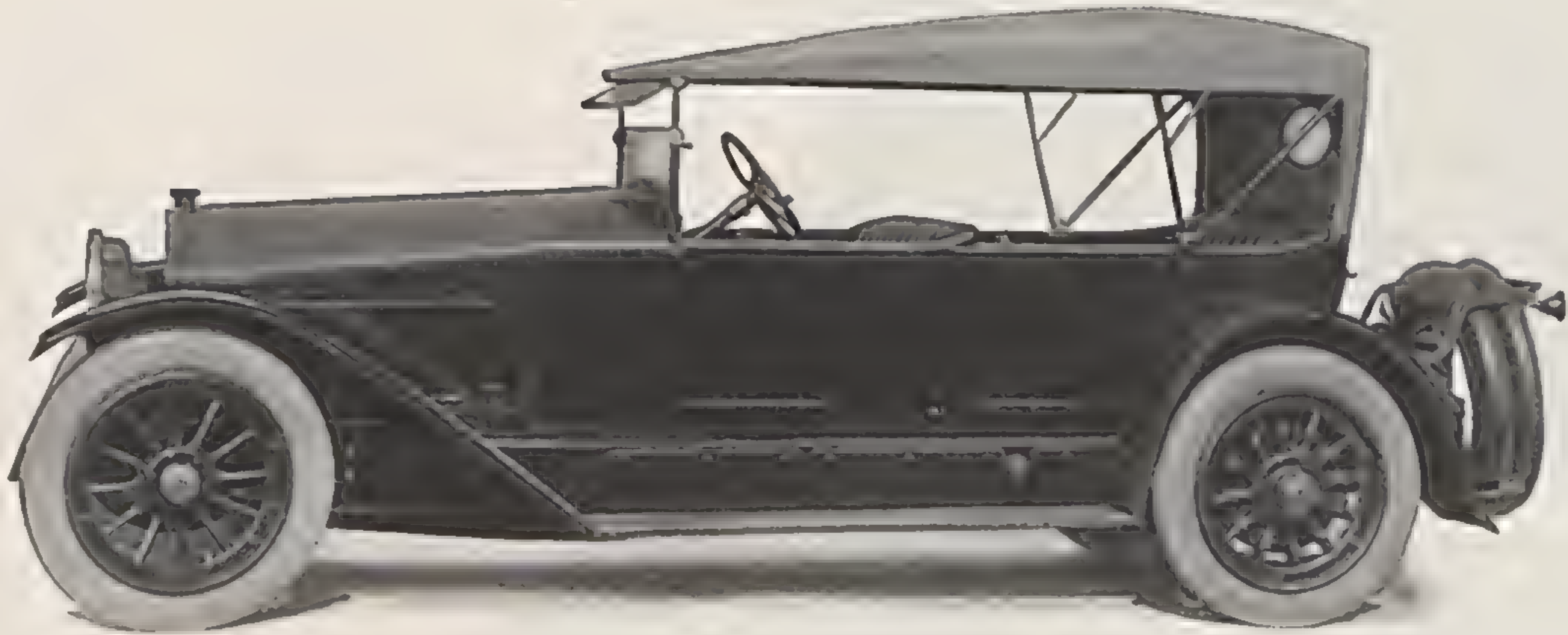
Cucumbers, too, even in war time, can be made quite Lucullan in their savor and, served *à la Laeken*, will transform a plain luncheon into a festive event. Large cucumbers are selected and cut in pieces two inches long. Then the dark green skin is peeled off around the top to the depth of an inch, leaving the bottom end with the skin on. Each piece is set on end, and the inside is scooped out to form a cup and filled with bits of cold salmon, lobster, or turbot, in mayonnaise. A small turret of salted whipped cream is piled on top. This is a first course that never fails to please even on the warmest day.

FROM THE BELGIAN COOK-BOOK

A Scotch lady created a dish in honor of King Albert of the Belgians which Mrs. Brian Luck gives us in her *Belgian Cook-book*. To make it, the flesh of a fresh raw whiting is passed through a wire sieve. Four ounces of this is mixed very lightly with four ounces of very thick cream and seasoned with salt and pepper. An oval ring mould is filled with the mixture, covered with buttered paper to keep in the moisture, and steamed for twenty minutes.

Now approaches the moment of the real adventure with this dish. The cream is turned out upon a hot silver dish and filled with a mixture of crayfish tails cut in pieces, together with three thick truffles, also sliced; and the whole is tossed in some cream sauce enriched with the yolk of a raw egg. Piquancy is given by the addition of pepper, salt, and a dessert-spoonful of tarragon vinegar. Crayfish tails are not procurable east of St. Louis or north of the Virginias, but there is no reason why lobster meat or crab meat should not be used in their place. Over this creamy combination the hot lid of the dish is quickly slipped, so that the fish will not have a chance to get cold.

All these dishes, while they combine nutrition with the economy which is the order of the day, are at the same time dainty enough "to set before a king."



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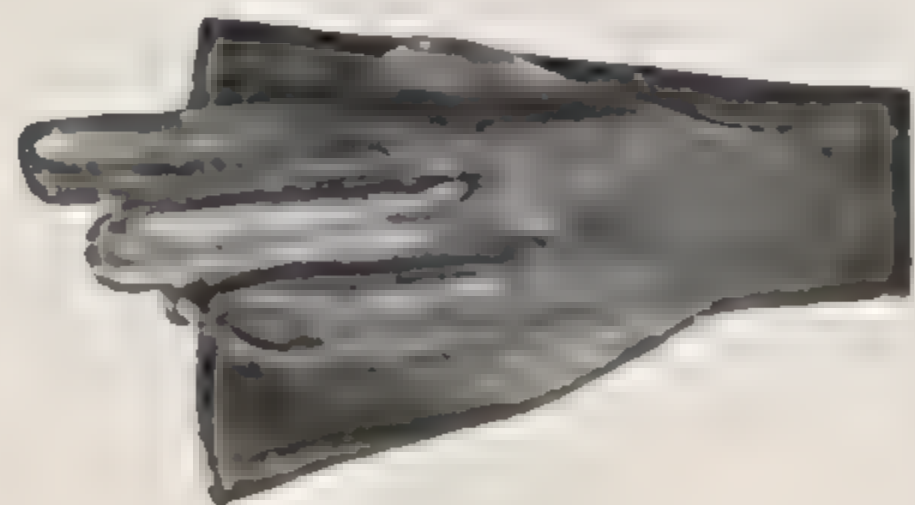
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. J. L. G.—A friend of my husband's and his wife, whom I had never met before, have entertained us at dinner. Should I call on my hostess?

Ans.—We should consider it to be imperative, after dining with anyone, especially with a hostess whom you had never met before, that you should call on her; and of course return the invitation in some way, if possible. It is not necessary to offer an elaborate entertainment; just afternoon tea would be sufficient.

Mrs. H. S. C.—With a Madeira luncheon set is it better form to use small Madeira or hemstitched luncheon napkins? And should finger bowls always be used at a luncheon?

Ans.—It is usual, if possible, to have the napkins match the tablecloth, so that we would prefer the small Madeira rather than the hemstitched luncheon napkins. It is good form, where one has plenty of service, always to have finger bowls at the end of a meal; but if it is very difficult and there is no fruit being eaten, they may be dispensed with.

Mrs. P. H.—Is it in good form to display crystal and silver on the buffet and serving table?

Ans.—Modern furnishing is based on hygienic as well as artistic principles; consequently it is no longer the fashion to overload the side table or buffet with a display of silver or glass, which accumulates dust and needs most careful washing before it can be used. If one's space is limited, it may be necessary to put much of the silver on the sideboard; but in the smartest houses there will be only one thing on it—perhaps a salver, a bowl, or a tankard; everything else in the way of silver is kept inside the buffet, and the crystal in the glass cupboard. As candelabra cannot be easily put away it is correct to have them on the buffet, and the salver on the serving table.

Mrs. M. L. K.—If one intends to accept an invitation bearing the initials

R. S. V. P. is it necessary to respond; and, if so, in what form?

Ans.—It is always proper to answer an invitation which is marked R. S. V. P., which stands for the French expression, "Reply, if you please." The initials are used only on formal invitations, and when the hostess wishes to know how many guests to expect. Consequently you must follow the rule, which is to answer the invitation in the form in which it is written. If in the third person you would say:

*Mr. and Mrs. Brown
accept with much pleasure
the kind invitation of
Mr. and Mrs. John Smith
For April the thirtieth
etc.*

If the invitation, however, is in the first person, then it is answered in that form.

Mrs. S. O. F.—How should etchings, prints, pastels, and watercolors which are to hang in the living-room of a small country house be framed? And should all the frames be exactly alike? The furniture of the room is mahogany, and the wood work is of ivory color.

Ans.—We would suggest your using perfectly plain wooden bands either in mahogany or black wood for framing your pictures, prints, etc. It is not necessary to have them exactly alike, though a general style should predominate.

Mr. A. F.—How many cards should I leave when calling upon two sisters whose parents are also good friends of mine?

Ans.—When calling upon ladies who are living with their parents it would be correct for you to leave two cards; that is, one for the father, and one for the mother and daughters. This is, for a man, the correct etiquette of leaving cards.

Miss E. C.—What is the correct size, style of engraving, and form for the visiting card of the eldest daughter in a family?

Ans.—The popular style is the English block lettering. Be sure that the card is a blue white, not a cream white, and that the cardboard is of a very good quality. As the eldest daughter in a family one merely need be called "Miss Smith," unless there are other members of the same family in the vicinity, in which case confusion might arise. It is the eldest daughter of the house who assumes the title of "Miss," so that if there is an unmarried aunt bearing the name of the eldest daughter, etiquette demands that the aunt be "Miss Smith," and the niece "Miss Mary Smith," even though they live in different houses in the same town. It is the senior member of the entire house, not of one family, who assumes this title.

Mrs. M. W.—What is the correct usage, in the matter of visiting cards—as to the number used, the occasions, and the use of a card with "Mr. and Mrs.?"

Ans.—It is always correct on going to a house to call to leave cards; when a wife calls she leaves one of her own and, if there are men in the family visited, two of her husband's. Unless one drops in very informally at a neighbor's, etiquette demands that cards be left. The use of the card "Mr. and Mrs." is a matter of choice; if it is used, one card with "Mr. and Mrs." and one of the husband's alone is left in making a call. Where presents or messages of condolence are to be sent, the card "Mr. and Mrs." is most useful and correct.

Mrs. G. C.—Should the woodwork of

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All the fashion shops
are displaying satin
suits, blouses and sep-
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Black and white, navy
and black in combina-
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brown will be much
in evidence—in those
plain solid shades so
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To be had by the
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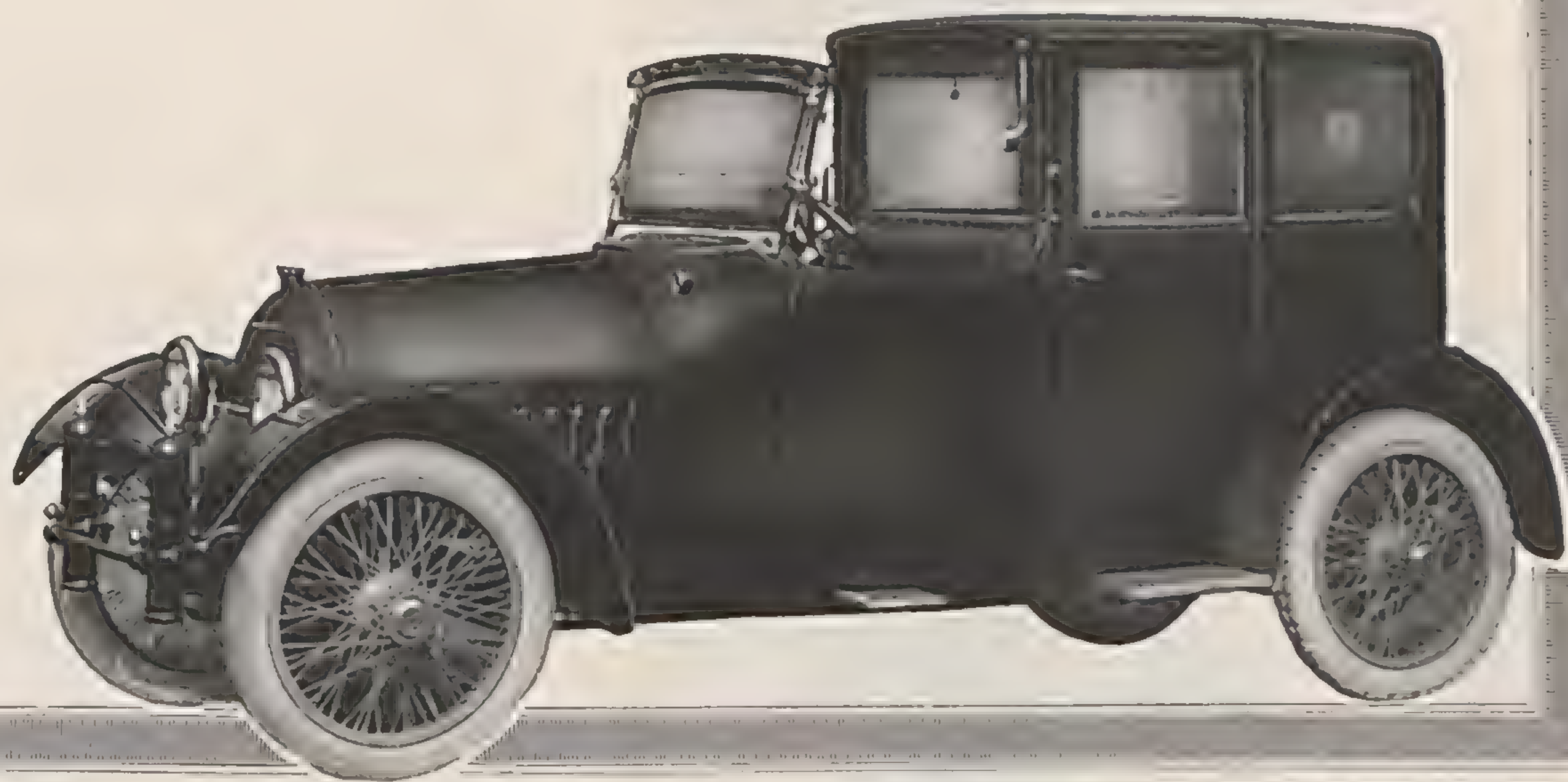
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ANSWERS TO CORRESPONDENTS

(Continued from page 122)

a house be left in its natural color, or painted ivory white with the doors in the natural color? And what is a desirable color for a room with an eastern exposure?

Ans.—When the woodwork of a house is really handsome, we consider it better to leave it in its natural color, oiled, but not highly varnished. There are some rooms made much more attractive, however, by having the woodwork tinted an ivory, gray, or neutral tint to harmonize with the wall-papers—which to-day are much more charming when in a plain tone. A great many people have their entire lower floor papered in a putty colored gray, which makes a delightful background for pictures and handsome pieces of furniture. A room where there is only a morning sun should have enough warmth in it to carry it through the rest of the day without giving a dull effect. Yellow wall paper is excellent for such a room, as it simulates sunshine.

Miss R. H.—What is the correct arrangement for buffet and serving table? Are runners still used, and should one's plate glass be displayed?

Ans.—There is a strong feeling among decorators that plate glass on buffets and side tables is too suggestive of hotels and restaurants. Runners in *écru*, rather than pure white linen, are used, with very few pieces of silver on the outside. Most of the silver is kept in the cupboard where it will not accumulate dust. On the side table, where hot dishes might injure the wood, some practical housekeepers place sheets of asbestos under the *écru* linen runner. This preserves the woodwork perfectly.

Mrs. W. W. B.—Do the bride's father and mother, and also the groom's father and mother, receive at the wedding reception at the bride's home? What are the ushers' duties at a small home wedding besides coming into the room with the bridal procession? Does any one receive the guests upon their arrival? When does the bride's family come into the room where the ceremony is to take place? Do the guests, who are mostly known to each other, need to be presented at a wedding of seventy-five people? Can you refer me to any book giving further information on these subjects?

Ans.—The bride's father and mother receive with her and the groom at the wedding reception, and it is also customary for the father and mother of the groom to be in the same room; not standing all in a stiff line but ready to receive the guests. The duties of the ushers at a home wedding, besides forming the aisle and preceding the bride and groom to the chancel, are to be there early to receive the guests and see that they are properly placed, the elder ones nearer the temporary chancel. Afterwards the ushers form the line for the guests who wish to go up to congratulate the bride and groom, and see that they pass on to the dining-room for refreshments. In this way there is no danger of congestion. The father and mother of the bride receive the guests on their arrival, and the members of the bride's family, except those who are to be in the actual wedding procession, are also present when the guests arrive, and take their places near the altar before the arrival of the wedding party. The guests do not need to be presented by the ushers if they are already known to each other. We would suggest your getting Mrs. Kingsland's book on "Weddings." Although since its publication a good many more or less important changes have been made in the rules governing daytime wedding attire for men, it will, nevertheless be very helpful.

Miss A. B.—What should a bride wear for a simple evening wedding? Should she wear a veil or a hat or white tulle? Would a dress of white tulle over silver be appropriate? I wish to get a dress which I can use later as an evening dress.

Ans.—We should advise a tulle veil, simply put on, with a simple white dress—there is nothing prettier or more appropriate. The dress of tulle over silver would be very charming, but not to our taste. In regard to a type of dress that would be suitable for an evening dress for next season, nothing is smarter than white chiffon over *charmeuse* or white satin. This can be made in the style of an evening gown, with long chiffon sleeves and semi-open yoke to fill in the neck. It is not good form for a bride to go to the altar in an extreme décolleté. *Crêpe meteor* or *crêpe de Chine* are appropriate and charming materials for such a dress.

Mrs. O. W.—What is the correct form for a home military wedding at five in the afternoon, at which only the families of the bride and groom are to be present, but which is to be followed by a reception for two hundred guests?

Ans.—A home wedding can be made most attractive by selecting a spot as far from the stairs as possible—at the end of the drawing-room, in a bay window perhaps—which should be filled with plants, greens, and a temporary altar. It is easy to obtain from a florist a small chancel rail with cushions placed in front of it for the bride and groom. The bridal party, that is, the bride and bridesmaids, should come down the stairs after the clergyman has taken his place, and the groom and best man have come in and are awaiting the bride at the chancel rail. The bridesmaids, flower girls, and other members of the procession, walk up the aisle first, followed by the bride and her father. It is the duty of the ushers or members of the family to see that the way is clear before the wedding party comes in. After the service, the bride and groom merely turn around and receive the guests. The mother of the bride usually stands near her to assist in receiving, while the bridesmaids and various members of the family on both sides remain in the room to greet the guests as they come in. Long receiving lines are not in fashion. Before six o'clock the correct dress for all men is as follows: a black cutaway coat with waistcoat to match, a dark tie, gray striped trousers, black silk socks, black shoes, preferably patent leather, top hat, and gray gloves. At a military wedding the bridegroom, his ushers, the best man, and other men, wear their full uniforms. Evening dress for men and women is naturally not permissible until six o'clock; the bride, however, may wear the regulation bridal costume, and her bridesmaids should wear hats. The women of the family and the guests all wear afternoon dresses, those receiving being more elaborately gowned than the others. Any good reliable stationer will give you the correct form of wedding announcement, and that for cards of invitation to the reception. Decorations at this time of the year consist of a great deal of green with whatever color you may choose.

Mrs. J. F.—At a church wedding should the maid of honor and the bridesmaids wear hats? Is it proper for the sixteen-year-old brother of the bride to act as usher, and should he wear full dress? Should the bride leave the house with her father? Would it be correct to send an invitation to the employer of the bride's father, who has known the bride since she was a little girl?

Ans.—It is necessary for everyone at a church wedding to have their heads
(Continued on page 126)

Joseph

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PALM BEACH

MAGNOLIA

ANSWERS TO CORRESPONDENTS

(Continued from page 124)

covered; the bride with her veil, the matron of honor and bridesmaids with either veils or hats (the latter are smarter), while the family and guests should also wear hats, even if they remove them for the reception afterwards. It is perfectly proper for a youth of sixteen to wear full dress if he is to act as usher.

The bride drives always to the church in the carriage with her father. It certainly would be courteous, and not out of form, to send an invitation to the employer of the bride's father, especially if he has known her since she was a little girl. It is possible that he might feel hurt at not receiving an invitation.

THE UBIQUITOUS FIRST AIDER

It is a brave man who will risk an accident in these times. For last year's debutants are this year's first aiders; and leaders of fashion find, in their daily drives abroad, a piquancy hitherto undreamed of. At any crossing the Accident may occur.

If the first aider could be recognized by some outward sign it would be different; her predestined victim, seeing her there in waiting, would not plunge into the maelstrom of unhalting traffic, nor take the turn without first sounding his horn—nor, in any other way, surrender himself into her all too-eager.

SHE CANNOT BE ESCAPED

But she goes under such a multitude of disguises that there is no hope of evading her. The tip-tilted nose and the spot of rouge under the little hat, fortune's favorite in the limousine, the good soul plodding along in common-sense shoes; these are, alike, sharers of the vision splendid. Never for an instant does it leave them, this vision of a mortal in need of aid, and of themselves administering it. They constantly murmur these mysterious words: "Send for a doctor and treat for shock . . . fracture, abnormal mobility . . . dislocation, immobility."

All honor to the young physicians who train these dainty recruits! As a rounded arm is put in splints, in class demonstration, its owner raises lustrous eyes to the doctor's face, drops them; smiles and raises them again. She cannot help it; and neither can he. He can only set that strong jaw of his and fasten the splints a bit tighter, keeping his own eyes strictly on his work.

When the accident happens, the first aider is on the spot. High heels, trim pumps, common-sense shoes, travel now with equal speed. Oh, unfortunate man

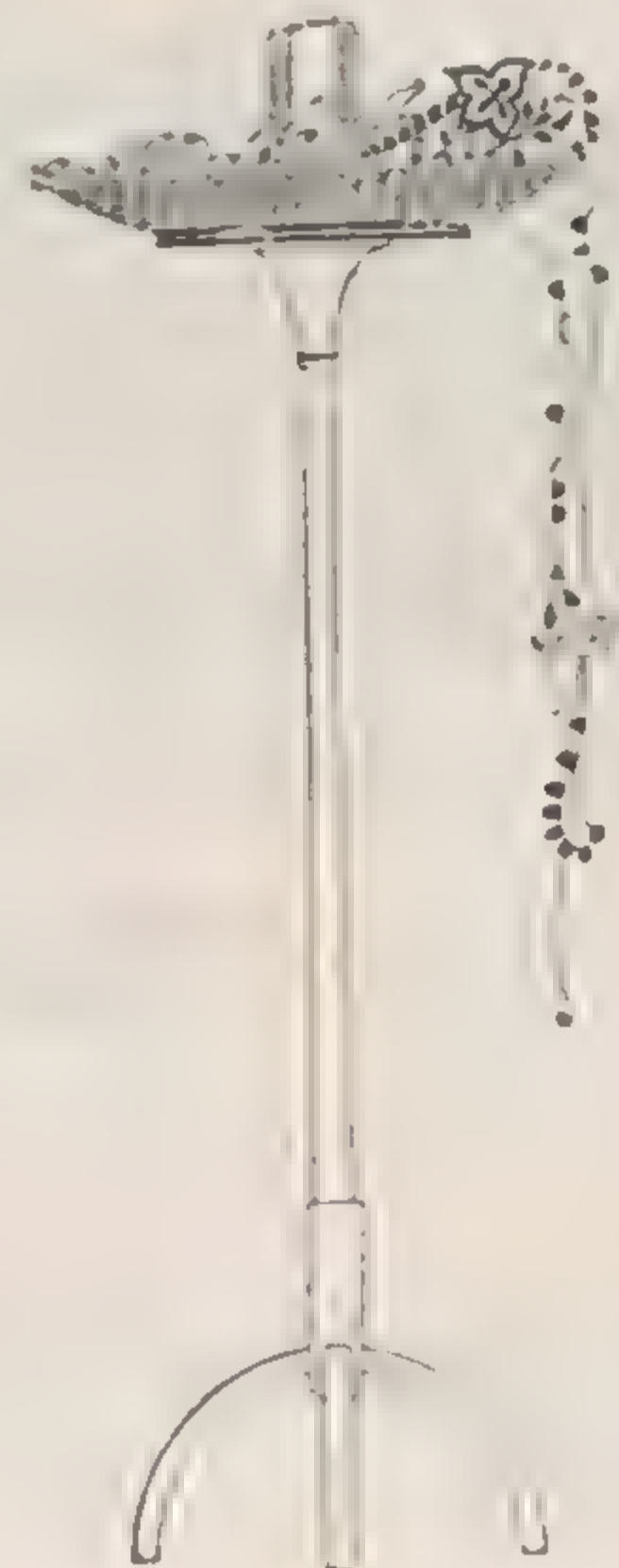
that thou art, the first aider bends over you. It may be she who, on being asked by the instructing physician how she would treat hemorrhage of the head answered: "Put a tourniquet about the neck and twist." Or perhaps this is the lady who inquired of the doctor whether, in giving coffee for narcotic poisoning, you would put in cream and sugar. He who has survived the ministrations of such an one is surely entitled to a *croix de guerre*, by way of compensation.

A GALLANT VICTIM

When the horoscope of an injured hero becomes entangled with that of a first aider, there is no forecasting results. What astrologer, for instance, could have predicted the thing which recently befell a young veteran sent back from the front, incapacitated for further service! A pert Ford brushed him from its path on Fifth avenue, a sleek motor deposited the first aider—who was young, lovely, fragile. As she felt of the arm that lay stiff and lifeless at the man's side, she murmured, "Immobility, dislocation." Then she sat down in the road, took off her small shoe and, inserting her foot in the victim's armpit, pushed outward; at the same time pulling on his arm with all her might.

What befell next had not been provided for in her text book . . . for that arm came off in the girl's hand! But the shock which froze her blood brought the hero to his feet. "It is of no consequence," he gallantly assured her, "it is a wooden one. I left its predecessor somewhere in France." And, offering her the support of his still annexed member, he led her to her car, and the two sped away from the gaping crowd—straight, let us hope, into an enduring felicity.

VIRGINIA YEAMAN REMNITZ.



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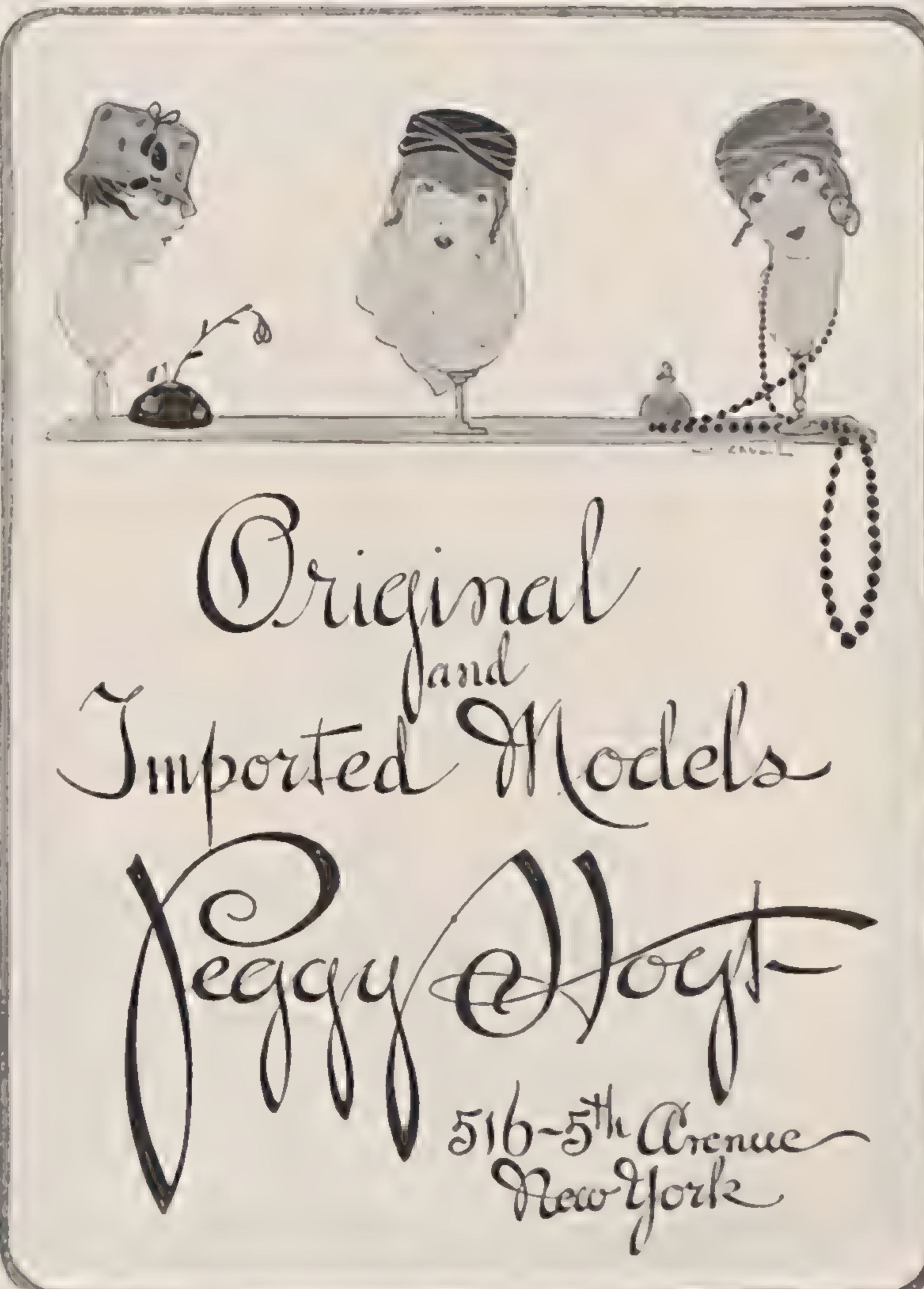
Rub 'em, tub 'em, scrub 'em; they come up smiling.

Jack Tar Togs, for girls of all ages, from toddlers of two to seniors at college. Beautiful in texture, tailoring and trim. Sold by leading stores. Guaranteed to fit perfectly. Write for catalogue and send dealer's name.

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Peggy Hoyt

516-5th Avenue
New York

THE WORLD'S FLOWER BED

TO those who fail to see the uses of beauty, and to whom Voltaire's subtle saying, "*Le superflu, chose si nécessaire*," is a paradox, nothing seems more exquisitely superfluous than a flower. But in this seemingly useless display of color, form, and perfume, the sensitive eye of the poet sees a divine meaning, and the astute eye of commerce sees a marketable value. Those who are prevented from visiting the flower farms at Grasse, in the lovely Cannes valley, may take an imaginative trip and see, at least with the inner eye, one of the loveliest sights in the world.

FLOWERS ON THE MAP

If, taking a pair of compasses and striking an arc on the map of the French shores of the Mediterranean, making the Fort of Antibes the centre, you should open the compasses to Nice and strike round, the highest point will be Grasse. Then, descending again to the shore in an opposite direction, the compass-leg will mark the fringe of the Estrelle hills and the well-known town of Cannes. From Cannes to Nice, it is twenty miles, and from Grasse to the shore, ten miles, the three towns forming a geographical triangle, which has the tideless blue sea for its base. Within this triangle is the valley of the flower-farms. There are other flower-farms in Europe, but they are insignificant in comparison with those of France. Elsewhere, flowers are ornaments—charming accidents; here, they are staples. They grow like grass or corn, like potatoes or mangel-wurzel. Here bloom the jasmine, the orange, the violet, the tuberose, the jonquil, the rose, the cassia—not as in our beds, not as in horticultural gardens, but as grain in the fields. Broad acres of color flash under the hot sun. And when the snows are melting in the mountains, and the gurgling shallows are rapidly growing into roaring torrents, the atmosphere is very heavy with perfume. Here we enter farms, full, not of golden grain, but of lavender sheaves; not of cheese, but of olive oil; not of beer and elder wine, but of orange-flower and rose-water in vats; not of clotted cream, but of jasmine and violet butter. It is like a country of the Arabian Nights. You expect the dark-eyed peasants to answer in lyrics, and the very dogs to bark in tropes. You are oppressed with the prodigality of splendor. The soil is so fertile that, to borrow Douglas Jerrold's witty conceit, if you tickle it with a hoe it smiles with a flower; or, as the natives say, if you plant a walking stick, the ferule will blossom.

The flower harvest is considerable; the lavender alone yields a produce of about 150 dollars an acre. Commerce must have a dull eye not to see the value of such flower-farming. The average yield of this district annually is, in orange blossoms, 1,750,000 pounds; in roses, 530,000; in jasmine, 100,000; in violets, 750,000; in cassia, 45,000; in geranium leaves, 30,000; in tuberose, 24,000; in jonquils, 5,000.

As a rule, the landed proprietors do not let the farms at a fixed rental, but make arrangements with the owners of a laboratory to work the farm and its produce, receiving a share of the profits, frequently one-third. Small landholders sell their flowers to whatever laboratory will give them the best price on the crops they have raised.

And by whom is the work done? Surely not by men like our agricultural laborers—it seems as though even peasants must be refined into a sort of supermen by constantly working amid such a riot of beauty. Perhaps they are; at any rate they are very jovial, honest, and peaceable, and the gendarme has a sinecure.

Nothing could be simpler or more picturesque than the farming operations.

For example, in cultivating roses, the field is first scantily manured, preferably with the refuse matter left after the distillation of various plants, and is then ploughed by oxen at the yoke. Roots of old roses, bearing a few new shoots, are planted, and no weeds are allowed to intrude; nature does the rest. In the second year, considerable quantities of flowers appear, but it is not until the fourth year that they are fully developed. A plantation of roses, properly tended, will last from six to eight years; but to insure this result the land must be well drained.

THE UBIQUITOUS BOUQUET

For cassia, the land is prepared in a similar way. The blossoms of the cassia are successive, some being ready for plucking while the others are scarcely formed. This peculiarity is immensely useful to the farmer, as one lot of blossoms can be gathered and sent to the laboratory before it is time to gather the others. The third year, the trees produce flowers; at maturity, they reach a height of ten or twelve feet. Each full-grown tree will produce about three pounds' weight of flowers, which have a strong odor, somewhat resembling that of green tea. The reader who has wandered along the Cannebière of Marseilles will remember the ragged urchins who, like their kind all over Europe, no sooner spy the "Moosoo" than they are seized with an impassioned desire to make him a present, which is a bouquet of flowers in France and Italy, of weeds in Switzerland. This bouquet, in Marseilles, is usually composed of the yellow cassia buds, which are to be had nearly all the year around.

The jasmine is cultivated from slips of the wild jasmine grafted, at the end of two years, with the Spanish jasmine. This produces an intensely fragrant blossom the size of a twenty-five cent piece. Every August, which is the jasmine season, the jasmine fields are alive with women, old and young, and with children; each has a little basket at her side suspended by a strap across the shoulders. From morning till night, these busy fingers ply their task; and as each basket is filled it is conveyed to the shaded laboratory and there weighed.

The tuberose needs more care than any other product of the flower-farm. It is the most difficult to rear, but the best worth rearing, for a good plantation on a good soil will last for seven or eight years. It is a bulbous plant which propagates by throwing out a stem like the hyacinth, covered with fleshy flowers and one or two sprays of blossom.

Orange-trees are cultivated from seeds; a tree requires fifteen years to reach maturity, but it will produce both flowers and fruit in four or five years, and when in full vigor each tree yields an average of twenty-five pounds' weight of blossoms annually.

With us, the violet grows anywhere and almost anyhow, but the terrible sun of Nice during July and August is not favorable to violets. Consequently, on the farms, they are planted under the green shade of the orange and lemon trees or close to walls and houses. The method of propagation is by division of the roots; they are planted so as to grow in tufts and clusters about a foot apart all around, and this space enables the growers to gather the flowers without treading on them. An acre of land can be made to yield seventy or eighty pounds' weight of flowers.

Rose-leaf geraniums are grown for the sake of the rose-like odor extracted by distillation from the leaves. Rosemary and lavender are also grown to a vast extent. One can hardly say "cultivated," since they grow, like broom and heather,

(Continued on page 128D)

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PALMOLIVE

Made From the Same Imported Oils
and the Same Formula

Here is a statement due to users of Palmolive Soap, who know that Palm and Olive oils come from overseas. Who may wonder how the war has affected the supply—and whether we have been able to keep the formula the same.

Our answer is—Palm and Olive oils are scarce and costly. Our supply has come through the war zone, with freight rates multiplied and carrying war insurance that costs, in addition, from 10 to 20 per cent.

But in spite of this condition we have not changed our formula.

Palmolive is the same blend as when first you used it. If the time comes when we cannot get enough Palm and Olive oils we will have to cut production.

But we shall not change the formula.

Oils from Spain and from Africa

The Olive oil used in making Palmolive comes principally from Spain, a great Olive producing country. But the last crop was small and exports restricted. Each shipment has required government permission. Submarines have reduced ocean tonnage.

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These hazards are adding a new chapter in Palmolive history—almost as adventurous as the one written 3000 years ago.

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A soap could be made to look like Palmolive at a fraction of the cost, by the substitution of fats or other domestic oils—by artificial coloring.

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Nothing Better In 3000 Years

Users of Palmolive know how the use of Palm and Olive oils is old as civilization—how Cleopatra prized these natural cleansing agents.

Modern progress has perfected their combination. But in 3000 years the world has

found nothing to compare with these historic luxuries.

If Palm and Olive oils become unobtainable, we shall stop for awhile the manufacture of Palmolive. We shall perhaps be obliged to limit the output to the available supply.

But every cake leaving the Palmolive factory will be made from Palm and Olive oils. On this all users may rely.

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Hereafter you will probably pay 25 cents for two cakes of Palmolive. But you still will be buying the economy soap.

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Sleeve Valve Motor

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WHAT YOU BUY in a motor car—after you are satisfied as to its appearance and finish—is *miles of service*—and that depends on the life of the motor.

If you paid on the basis of miles of service—you would pay much more for your Willys-Knight compared with other cars.

But though you don't buy measured service in a motor car, that's what you pay for in the end—so much per mile.



Willys

KNIGHT

Sleeve Valve Motor

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And so the longer life of the Willys-Knight motor is just so much additional value—a very real and sizeable amount if figured on a cost per mile basis.

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It rarely requires any adjustment whatsoever to keep it running at top efficiency.

The accumulation of carbon, which necessitates the frequent adjustment of every other type of motor, actually improves the Willys-Knight motor.

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So it continuously maintains and renews its high level of efficiency for thousands of miles beyond the service of which any other type of motor is capable.

Summed up, the advantages of the Willys-Knight Motor are better service, more uniform service, more constant service, longer service.

See the Willys-Overland dealer today about your Willys-Knight.

Willys-Overland Inc., Toledo, Ohio

Willys-Knight and Overland Motor Cars



THE WORLD'S FLOWER-BED

(Continued from page 128)

without any need of human assistance. But the eye does not wander for long over these broad acres of splendor before the inquisitive mind asks "What are they for?" Obviously, these masses of color are not for ornament; an air of business prevails; the handwriting on these fields requires no interpreter, for the imposing word "profit" is spelled out by these acres of beauty and fragrance. The ultimate object of the industry is simply to flatter the most prominent feature of man,—his nose. The imperious demand of the *schneiderian* member for scents for its gratification, and also for the mitigation of noisome smells, has, in all ages and among all tribes, forced the genius of man to extract perfume from flowers. When a tribe has been defective in genius of an inventive order, it has imported the desired perfumes. Before the war, Dahomey imported large quantities of lavender-water, while on the other side of the world the people of the vast prairies and the ermine hunters gladly exchanged their best furs for packets of snuff scented with essence of bergamot. And by way of enhancing their pleasure, they ate the snuff.

THE WORLD'S NOSE

Since man's nose has its needs and luxuries, commerce is but too happy to pander to it. Hence the flowers are grown for their perfume.

The process of extraction is an interesting one. It is partly chemical and partly agricultural. The laboratory stands in the midst of the flower-farms, and just as the farmer and the gleaner carry their corn to the miller to have it ground, so do the landowners carry their flowers to the laboratory. A visit to one of these laboratories will be of interest, and that of M. M—, within a mile of Grasse, may be taken as a type. M. M—, with the ribbon of the Legion d'Honneur in his button-hole, stands beside his *char-a-banc* at the door, smiling, gracious, and at ease; he is only too happy to show visitors about, and we step into the little carriage, almost feeling that it is we who have conferred the obligation.

We are driven first to a four-acre field of roses, where we see millions of buds and blossoms; then we tear ourselves away to enter a jungle of jasmine; next we turn into the orange grove, and then come the violets and the tuberose.

M. M— drives us to his laboratory and, with the clear directness of a Frenchman, explains to us the art and mystery of extracting odors from flowers. We now know that distillation is not the only process,—not even the usual process. In the great majority of cases, the odors are isolated by two methods: that of maceration, and that of enflowering. It is by enflowering that the orange, tuberose, acacia, violet, jasmine, rose, jonquil, and other flowers are treated; but both the enflowering and the maceration processes depend on a fact not generally known—at least, unpublished in this country—until M. Septimus Piesse brought out his work, "The Art of Perfumery."

The fact alluded to is that pure oil, butter, grease, and fat absorb the fragrant principle from flowers in contact with them. Fat, indeed, absorbs odors as a sponge absorbs water; and if the fat thus impregnated be placed in pure alcohol or in any other spirit, the fragrant principle quits the fat, and we have then the scented spirit which perfumers sell. This principle understood, the process appears to be simple. The grease, suet, or lard is bought and purified from all animal fibre by long boiling in water and nitre. When cold, it is again boiled in rose water, to which a minute quantity of benzoin gum has been added, after which it is allowed to cool and solidify, and is ready to use.

Large quantities of grease are thus prepared during the periods when the flowers are out of season; the grease is then put on a frame which is very similar to a window sash, the woodwork being two inches thick, with the glass in the centre, so that when two or more frames are laid together there is a space sufficient for the flowers between the glasses. On this fat the flowers are sprinkled.

When the flowers are spread on the grease, forty to fifty frames are piled on each other and there they remain from twenty-four to thirty-six hours. Then the old and spent blossoms are removed and fresh flowers placed upon the grease; and this process is repeated until the fat is sufficiently impregnated. Then it is scraped off the glass, melted at a low heat, and strained, to remove stray petals, and finally it is poured into the canisters for preservation and exportation.

Fat may also be perfumed by maceration—that is, the infusion of the flowers in melted fat, or in cold oil. Some flowers yield their fragrance best in the enflowering process, others in maceration.

Cassia oil is made simply by infusing the fresh-gathered buds in fine olive oil; the flowers remain in oil until the desired strength is attained. Sometimes, as in the manufacture of violet-scented grease, the enflowering process is first employed, after which the grease is liquefied and fresh blossoms are macerated therein. Whenever flowers are macerated in grease the coloring matter of the pollen and the petals is dissolved; hence, violet grease is green and cassia is yellow; while jasmine and tuberose grease is white.

OLD-FASHIONED ODORS

Scented grease is now called pomade, though, strictly speaking, that term designates only apple grease; it is a comparatively modern name and has replaced the old-fashioned "butter." A century ago we spoke of jasmine butter, and rose butter, and we find this entry in the Duchess of Grafton's account book for the year 1765: "Orange butter, 6s."

Who does not remember hearing of "Lillie," whose "foreign butters" were patronized by fashion and whose shop in the Strand, London, was glorified by the presence of Pope and Steele, of Swift and Addison, of Arbuthnot, and many others wise and gentle? Lillie is to be heard of in *The Spectator* (No. 358), in *The Tatler* (Nos. 92, 94, 96, 101, 103), and in *The Guardian* (No. 64), and may be still more circumstantially known by his recipe book, published half a century ago, in which pages are devoted to the information, "the best orange flower butter and jasmine butter come from Florence."

But what about distilled essences? we ask M. M—, at the conclusion of his exposition. He leads us into his distillery, and there we learn that distilled perfumes are not obtained from flowers, but from the leaves, seeds, roots, and barks of odor-bearing plants. These contain their odors stored up in minute sacs; whereas the flowers may be said to breathe their odors, and the perfume is an exhalation lasting only with the life of the flower.

Orange, jasmine, rose, violet, tuberose, indeed, nearly all flowers, are incapable of yielding by distillation the odors natural to them in life. Orange flower attar may indeed be distilled from orange blossoms, but who will say that this attar smells like orange flowers? It is the same with attar of roses. The odors procured by enflowering are the very breath of the living plants condensed. The odors procured by boiling, or distillation, are the perfume of the dead. Although distilled lavender yields a perfume which, when sufficiently old, does resemble that of the flower, it is only by absorbing the oxygen of the air that the distilled lavender acquires this fragrance.



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AT HOME OR ABROAD

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You don't have to come to Fifth Avenue to buy. You can have the McCutcheon's Linens wherever you are by mail. This year our stock presents practically as great a variety as ever. Our prompt mail service assures you as much satisfaction as if you stood before our counters.

Table Cloths and Napkins—every type and quality, in every size up to the big and unusual.

Fancy Table Linens—Embroidered and Lace Trimmed Table Cloths, Luncheon Cloths, Tea Cloths, Doilies of Drawn Work, Napkins, Scarfs, White or colored, simple or elaborate, low-priced or costly.

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Write for our new Fall booklet on Housekeeping Linens

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Cupid Fall Creations in authoritative styles are on sale at all leading shops.

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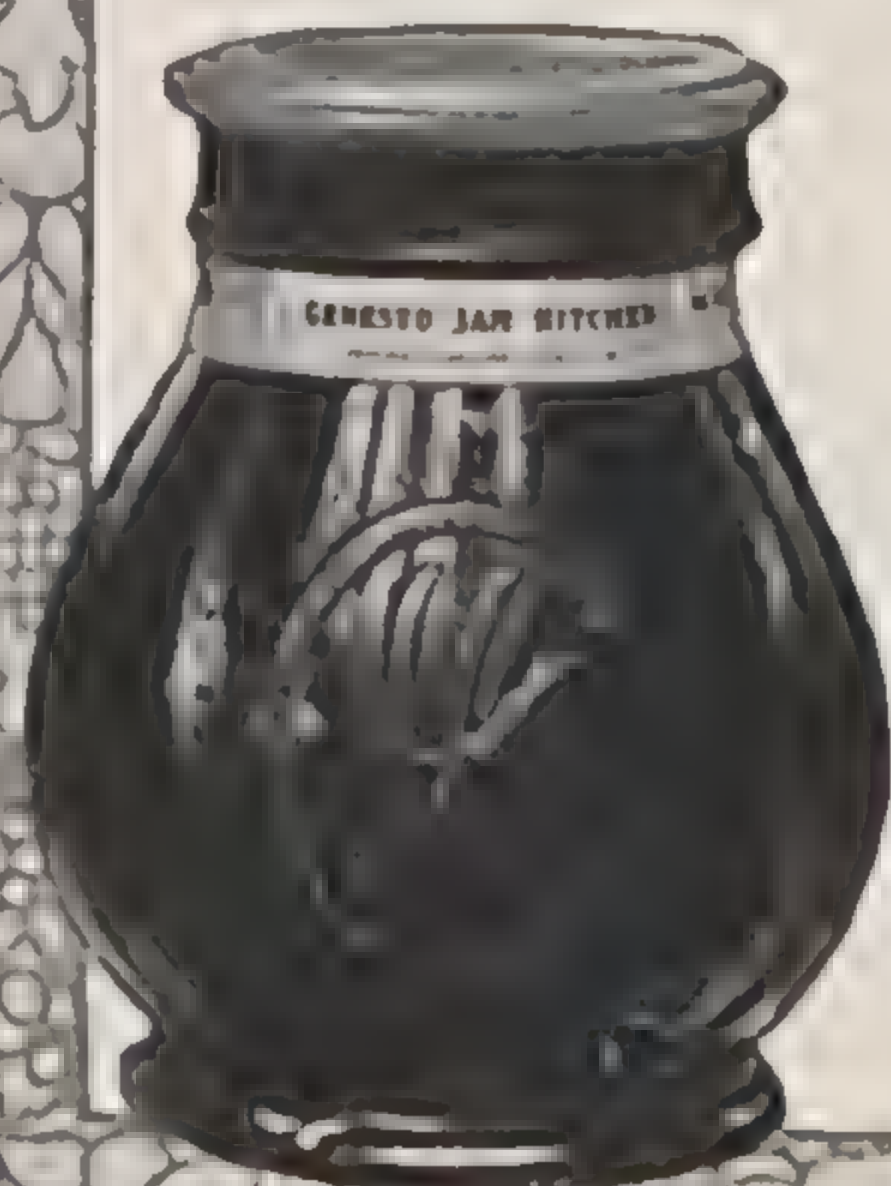
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**EXCLUSIVE MODELS
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Featuring the new fur coat, especially made to be worn with the one-piece dress, replacing the cape and forming a three-piece garment.

Stein & Blaine

Furriers and Ladies' Tailors

8-10 West 36th St.,

New York



The Impasse Ronsin is rich in the choice legends and traditions of old Paris

THE WORK of LES GOBELINS

IT was in one of the most picturesque and entertaining of the many small backwaters that go to make up the fascinating whole of the Quartier Montparnasse (really the sacred Parnassus of talent), where the rambling old streets are a directory of the names of gifted ones of the arts who have shed lustre on its quaint courts and thoroughfares, that we found the studio of M. Luarent Roustan, one of the masters of modern wood-carving, now on the staff of the famous Gobelins factory.

In a characteristic *impasse* was this atelier. The serenity of an *impasse*, a short street with but one open end, makes it an ideal place for a creative genius, and the quarter is honeycombed with these groups of houses made up of studios of painters, sculptors, and artisans. This particular one, the Impasse Ronsin is rich with some of the choicest legends and traditions.

A WOOD-CARVER'S ATELIER

Halfway down this little street, we turned in at a tall grilled gateway covered with climbing roses and came upon one of the surprises which Bohemia stores away for the elect. A courtyard shaded with big horsechestnut trees carrying like candles on their green branches their fragrant spikes of white and rose colored blossoms, the perfume censers of the Paris springtime. Through their sun-dappled vistas peeped out a dozen little detached houses, the ateliers of as many

artists, a little village of art workers in as rural a setting as if it were not almost within the shadow of the golden dome of the Hôtel des Invalides.

The concierge, that jealous guardian of all Paris portals, comfortable and rotund, in blue print gown and white cap, sat before the door knitting and gossiping with a neighbor over the news lately received from their respective soldier husbands, a cage of singing birds trilling above her head, a fluffy cat dozing on her knee. A typical Paris portal of the artist quarter was this.

THE MODERN HISTORY OF LES GOBELINS

"The atelier Monsieur Roustan? Yes; the second at the left," the guardian of this particular peak of Parnassus replied to our inquiry, without dropping a stitch of her quickly flying needles, as she waved her hand towards the end of the court.

We passed through the shade where birds were nesting and bees buzzing to the second studio to the left, with its big glass window and glazed roof framed in ivy, and we found this artist carver bending over his carving of a large oval frame. Then we browsed and admired, and, as do all visitors to Montparnasse, talked of that which pertains to the art of wood-carving and its development by the historic Gobelins tapestry works, run by the French government.

La Manufacture des Gobelins or "Les
(Continued on page 132)



Notable among the designers and furniture carvers who belong to the staff of the Gobelins is M. Luarent Roustan whose atelier is in the Impasse Ronsin



6162 W



6162 D

The pieces here illustrated are a part of a complete suite in the Chipendale period. The solid mahogany frames are carved and finished in antique brown. The arms and backs are finely woven cane. The upholstery is luxurious, with characteristic Karpenesque spring cushions.



WHERE the love of beauty and good taste dominate the home, Karpen Furniture will be found. Its quiet elegance alone is enough to win it such a place; but to this is added the restful comfort of unrivaled upholstery, and the lasting sturdiness of the finest woods and fabrics combined with the most workmanlike construction.

Karpen Furniture

is made in both period and modern designs; in single pieces and in suites; for homes of simplicity as well as those of luxury. Ask your dealer to show you Karpen Furniture, or

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6162 A

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I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

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Perfect
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No. 123—Pressed plush in combination with satin, colors black, purple, green, brown, and navy.

"Nymco" Cravenette Finished Sport Hats

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The famous "Cravenette" Finish protects them to a large extent against the damaging effects of moisture.

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From three-quarters to three and one-half inches long

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This new interpretation of the Oriental note successfully combines restraint with smart individuality

How modern designers re-create ancient art

UNTIL recently it has been almost impossible to furnish a room in the smart decorative furniture without sooner or later tiring of its foreign note.

In the newest design you can now have the colorful dash of Oriental pieces combined with complete livability, permanent interest, growing enjoyment and delight.

This peculiarly satisfying interpretation of an art nearly two thousand years old, we owe to Berkey & Gay's designers. This is but one example of the success they attain in the creation of new designs in which breathes the genius of master furniture makers of every age. England, France, Spain, Italy have all contributed their finest inspiration to the development of Berkey & Gay pieces.

No matter what your problem may be, no matter whether you live in a small apartment or formal town house, you will find in Berkey & Gay furniture the very pieces you want—pieces that give a delightful new interest to any room.

Ask at your favorite furniture shop for a letter admitting you to Berkey & Gay's Exhibition Rooms in Grand Rapids or New York. Their portfolio of twenty room scenes contains invaluable suggestions about furniture and its arrangement. Send 25c to Berkey & Gay Furniture Co., 194 Monroe Ave., Grand Rapids, Mich.

BERKEY & GAY FURNITURE



Friendly pieces that would make even a bleak corner interesting

The tapestries made at the Gobelines works are exhibited always in frames or on furniture, and these must be no less perfect than the famous tapestries



THE WORK of LES GOBELINS

(Continued from page 130)

Gobelins," as its devoted administrator, M. Gustave Geoffroy, prefers to call it, was founded by Louis XIV in an old convent, for the sole purpose of weaving the superb tapestries that were to decorate his magnificent creation of Versailles. It still holds to these first traditions of toiling not nor spinning for the sake of anything so plebeian as money, but under the aegis of the Government it proceeds royally and leisurely in the weaving of its priceless tapestries on its great hand-loom. These beautiful pieces are ultimately used only to enrich museums or other national institutions or as an occasional gift to some great personage whom the nation may wish to honor.

Les Gobelins, however, is liberal with its artists who are associated with the work of its looms, and one is amazed to learn what a variety of the best artistic talent is requisitioned in the production of its masterpieces, for this establishment is not only devoted to the finest of hand-woven tapestries, but to all the related arts of furnishings and decoration.

In the early days, the art associates of the Gobelins each had his special atelier and lived together under the historic roof-tree of the first "hôtel royal des Gobelines." There they lived and worked together in a happy colony of artists and artisans, painters, sculptors, wood-carvers, designers, engravers, and workers in precious metals as well as the varied staff of tapestry makers and dyers. Men gifted in all these branches of the arts are still employed by Les Gobelins, though they are no longer gathered in

this patriarchal fashion under the low rambling roofs of the establishment itself, but are scattered all about the Latin Quarter, indeed through the whole Paris world of art workers. It was thus that we came to find Monsieur Roustan, one of the chief working designers and wood-carvers of the French government at the famous Gobelins factory.

A SETTING FOR TAPESTRIES

Next to the painter of tapestry models, the artist-designer in carved wood, in the making and embellishing of artistic furniture, is most in demand at Les Gobelins, for much of their fine modern work is intended to be mounted on modernized period furniture or to be used as wall panels framed consistently in wood, never in plaster. It is thus that it is displayed in government museums all over France.

The mission of Les Gobelins has always been to interpret the highest pictorial art of the times in its multicolored skeins; therefore these must be framed in the same consistent manner and according to the best traditions of French taste. This means not straying too far from approved classic standards of the past in interior decoration. The task is thus made doubly difficult for the designer and sculptor in wood, and the compliment to one who is chosen to lend his aid to the making of furniture or frames for the Gobelins, is great.

It is in the Louis Quinze and Louis Seize styles that M. Roustan chiefly de-

(Continued on page 134)



It is chiefly on the periods of Louis XV and XVI that this wood-carver bases his work, and he adapts these most exquisite of French designs to the exigencies of modern life



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THE WORK of LES GOBELINS

(Continued from page 132)

signs his art furniture. He does not follow the respective period slavishly, but savantly adapts these nearly perfect silhouettes of French domestic furnishings. This adaptation to the more modern exigencies of furniture modes, especially in comfort, is, it must be confessed, an advance over the true "periods." The words modeling and moulding are most applicable to Roustan's methods of work; for he is skilled in modeling in clay and carving in marble, and he uses his skill in the plastic art to work out the designs from which he makes his carved furniture.

MODELING THE DESIGN

He first models his design for chair, sofa, or mirror frame in a plastic material, down to its finest detail, often without even working out the sketch on paper. Then with his model in all its light and shade and substance before him, he begins the final task of carving it in wood. The woods that he uses most are sycamore and tulip; the latter, he declares, has a suppleness unequalled by any other. He favors it for its fine grain and firmness, and its crowning virtues are its soft brownish gray tint and its suitability for a natural finish. All this ingenious designer's work is left in its natural state, guiltless of gilding or varnishes; it is simply given a dull wax finish. This effect is especially appreciated by Les Gobelins, where nothing must be allowed to detract from the exquisite blendings of the thread paintings of woolen warps and woofs.

Among the notable works of Roustan are his frames for the celebrated Chéret tapestries, which are now displayed in the Musée des Gobelins in their own special room. Les Gobelins, in their long history of embroidering the fame of French painters, have woven the works of modernists as well as old masters. So it is that the swirling forms of Chéret, the first to raise the poster into the realm of the fine arts, are honored with their own special exposition room and special framing.



Sycamore and tulip are ideal woods for this work, and they are finished only with wax

Not only does this talented designer of carved furniture give his services to the enrichment of the art of Les Gobelins; in his odd moments he exercises his art for the embellishment of private houses for such connoisseurs as take an interest in this fine work.

FOR INDIVIDUAL CLIENTS

For one of his patrons he has produced a buffet carrying as its sole decoration the symbolic grape vine and its clusters of fruit sculptured in a dull golden mahogany. "To please its purchaser," Roustan admits, for he himself will have none of this popular wood for interior decoration. "C'est trop café, too much of the air of the

board room of a bankers' association or a club," he asserts.

A recent command, too, was that of the French government for a reproduction of a medieval carved portal, but with enough of original interpretation to express the talent of the artist. This portal, displayed in the studio of the Impasse Ronsin, is another evidence of the patronage of the arts which the French government finds inclination and time and money to perpetuate even in these days of war.

THE SOLDIER ARTIST

"Ma foi, I am much occupied," said the artist-sculptor, "in spite of these destroying days of the clanging of arms, more so even than before, when I had around me my band of pupils from the Académie des Arts Decoratifs, who assisted me in the simple processes of my work here in my atelier; but all have been scattered to the trenches, and some have left their lives there, and I am continuing alone. But it will not be for long now, I am sure," he continued, his face radiant with the light of hope which illumines all France, for he himself fought through the first two years of battle and was honorably invalided back from the front to help sustain the proud position of France in the conquest of art.



Among the pieces made for individual connoisseurs is this buffet in dull golden mahogany carved with the symbolic grape vine and fruit



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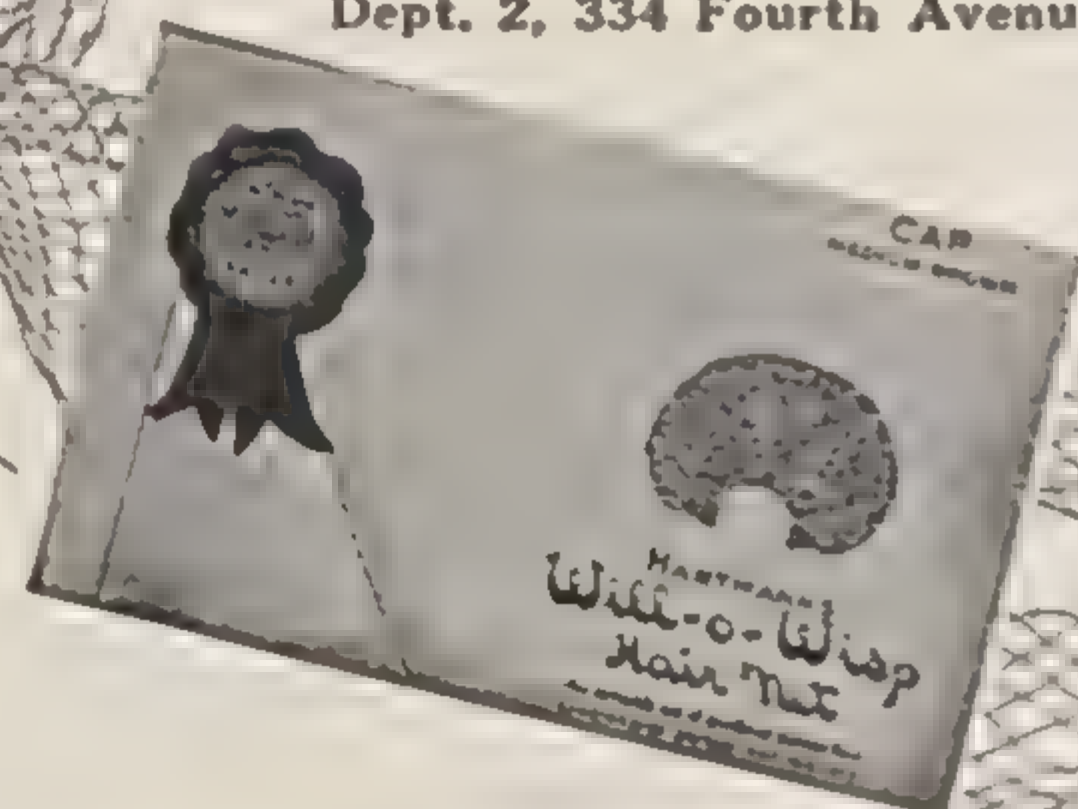
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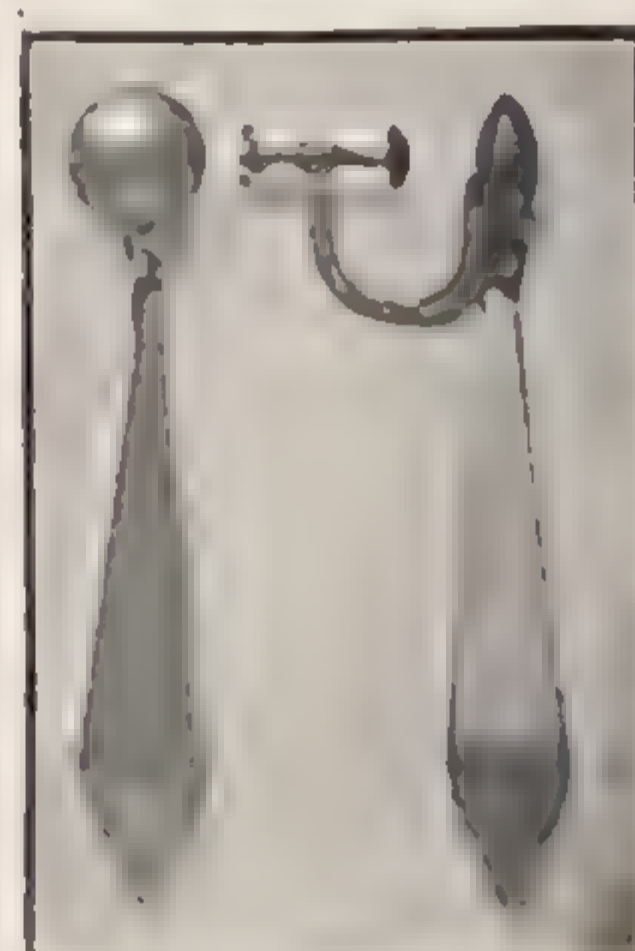
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A PLACE for LACE

LIKE a coat of arms or a patent of nobility is the old lace which comes down with its air of distinction from a distinguished ancestor. There is no woman breathing, from the nun to the frivolous worldling, who does not treasure, if she possesses them, these heirlooms, so lovely, and often so priceless. What a delightful grandmother she must have been who left some exquisite real lace,—point de Venise, point d'Alençon, or Genoese point, to be remembered by. But the dear old lady, present even now, in spirit, in her lace and her miniature, did not stop with the legacy of lace. If she wished to be really kind she left complete directions of the care necessary to these filmy lovely fabrics. For not only is old lace, alas, extremely perishable, but the different kinds require each a different kind of care. Old lace is a wonderful possession, but possession has its responsibilities; that woman may be regarded almost as callous, who possesses old lace and does not know how to take care of it.

All the pillow-made laces are much affected by damp and other bad physical conditions, such as the destructive moth; whereas the delicate point laces are immune from the attacks of moths. It is necessary, however, to keep all laces of age in a dry warm atmosphere, and it is desirable to preserve them in dust-proof drawers. To fold old lace is to be proved a novice in the care of it,—one who ought not to be entrusted with such loveliness. Whoever has come into possession of it should be willing to learn the important but far from complex way to guard it from its natural enemies.

A DUST-PROOF DRAWER

A cabinet of dust-proof drawers is the best place to use as a repository for the lace; it is well to line the drawers with soft white or cream colored satin, which should be pasted against the wood; folds are left at the top to turn over, like the flaps of a portfolio, before the drawer is closed.

The lace itself is enclosed in an envelope made of a square of colored silk,—old-violet, silver gray, or, prettiest of all, Nile green. If the lace is an embroidered net,—point de Gaze or d'Alençon, or some other net, it should be put in its chosen wrapping without pinning, and allowed to hang in graceful folds. Then the square of silk is pinned securely to the satin in the drawer. If grandmother's legacy is old guipure, it is laid flat against the satin lining of the drawer and securely pinned by its scallops, with sharp, fine, English pins. Old lace should never be locked away in a cold damp place, for nothing cheapens and damages it so quickly. Dry air is its natural atmosphere, and it is attacked by a species of mould if not kept dry. At least every fortnight, the treasure should be taken out, shaken, and allowed to hang for an hour in a current of air. This tender but not difficult treatment will preserve the lace so that it will always be in a condition to wear. Of course, we are not concerned now with exhibition or museum pieces, but the lace that our dear dead ancestress wore and left to us, with the expectation that we, in turn, would wear it.

It is not wise to try to clean old lace by our modern dry-cleaning methods. Indeed, the lovely yellowish shade given by age is more to be respected than removed, even if it were possible to clean lace by any dry process without injury to the fabric. Even the most careful laundering, in the good old-fashioned way, is apt to do serious damage; indeed, some people think this method more dangerous to attempt than the usual dry-cleaning process. There is one method which meets with the practical antiquarian's favor; that is by the use of beeswax. Beeswax will absorb dust and oil after the lace has

been worn, but it must be judiciously applied and thoroughly removed.

Not every woman is a judge of lace; it is very easy to be deceived, and one may think she is treasuring the fine old lace of the sixteenth or the seventeenth century, when in reality her lace, though genuine enough, dates only from the eighteenth century. There are tests by which one can tell pretty accurately the period at which a lace was made, just as there are others which speak plainly of the country it was made in. One's grandmother herself may not have known all about her treasures, but one should be able, with a little study, to confirm or disprove the history she has left of it. If one can once establish the date of the lace as early in the eighteenth century, it is pretty sure to be needle-point and not machine-point, for it was not until well along in that century that machine-point was made. The test for distinction between needle-point and bobbin-lace lies in the fact that the gimp in needle-point is made of looped threads, while in pillow-lace, or bobbin-lace, which is the same thing, it is plaited. In the matter of country, there is often doubt and disagreement.

A great quantity of what is said to be Venetian point never saw Venice, but was made in some other place, after Venetian patterns. In 1830, owing to the dissolution of the Spanish monasteries, a vast quantity of Spanish rose-point was released to the world. This lace, made by devotees and meant for the altar or the vestments, was spread over civilized Europe in a worldly guise; it was probably at that time that our grandmother (or hers, perhaps) bought it, thinking it to be Venetian point. This lace is actually the "Punto in Aria," or needle-point, a beautiful and justly celebrated tissue; but it is not Venetian, for it is bolder in design and less delicate in workmanship than the Venetian point. On the other hand, it is more than probable that the lace which grandmother declares to be her point d'Angleterre is really the veritable point de Bruxelles; for in the religious persecutions of the sixteenth century, many lace workers from the Netherlands fled to England and carried their art along with them, thenceforward giving the product the name of their country of refuge. This lace is so fine that it can be made only in cellars where a single ray of light is permitted to fall on the gossamer thread. Indeed, the thread is often so fine that the lace worker is guided only by touch. It is a Flemish lace and dates from the fourteenth century. Happy is she whose legacy of lace includes even a square inch of this lovely film which is so easily destroyed.

SO-CALLED FRENCH LACE

Much of the lace which we call peculiarly French is not an original product of that land, for Italy furnished to France both lace and lacemakers, from the time of the luxurious and pleasure-loving Catherine de Medicis, to the days of Louis XIV. It was the latter who decided that far too much money was being sent to Italy for this luxury; to keep some of it at home, he established a lace factory in the château at Alençon. From that beginning, Valenciennes lace and all the other costly French laces are an outgrowth. No lace surpasses the old Valenciennes in richness of design and evenness of texture, unless it be the old Bruxelles with its flower designs worked into the exquisite texture of the Brabant flax.

Modern laces, made in these patterns, may be foisted on the ignorant purchaser, who, in the sad case of being grandmother-less, attempts to provide herself with laces. The test of old lace in this case lies in the fact that up to fifty years ago, all the pillow-laces were made with

(Continued on page 146)



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A S S E E N b y H I M

(Continued from page 67)

various standard publications,—among them the "Army and Navy Journal," which immediately took up the question.

OUR ARMY NEEDS TAILORING

Before the war, we had few Army and Navy tailors. Now nearly every large clothing shop has a special department for uniforms, and there are numerous other tradesmen who are taking advantage of the opportunity to provide for the fighting man. But there is no standard; there are uniforms and uniforms. And there seems to be, especially, a lack of an army overcoat. A letter recently received described the predicament of a party of officers, one of them a commandant, who had just arrived in France with General Pershing. It was a cold day, and each had to wear an overcoat over his olive drab shirt. These were of all styles and sizes. The commandant, a short fat man, pulled on a long overcoat over his shirt; two officers wore service coats, and one of them had his unbuttoned, showing the shirt beneath. Just then some British officers called, all smartly dressed in their service uniforms. The Americans were, naturally, most uncomfortable in their improvised and miscellaneous rig.

The following day, when the call had to be returned, they were obliged to saunter forth in the same costumes. They were met by a British aide-de-camp who wore a long smartly fitting coat with large pockets, with the collar rolled over his shirt into neat lapels and a black four-in-hand tie just visible. This was a service coat. The Americans went on a hike with their hosts, and after climbing into trenches and going over fields strewn with debris, they were obliged to shed their outer garments. Of course they did it gracefully, but all the same they felt that their appearance was lacking in dignity. There are many army men who complain that our present uniforms are designed for "swivel-chair" officers. And the Navy men have a grievance as to the blouse, which they say is too tight and often most uncomfortable. It would

seem from all the letters received, in some of which I have been asked to refer to the matter, that the uniforms are not designed for fat men—who are evidently unpopular with Army and Navy tailors. I believe that the Army men asked for a coat with rolling collar and bellows pockets, but Secretary Baker did not approve.

Men's fashions, when all is said and done, will take after the army and navy models. The Newport men were "cunning" in their middie dress, and looked like veritable Jack Tars—such, at all events, was the verdict of their admiring sisters and cousins and aunts and others. Cupid and Mars have formed a *double entente*, and there have been more weddings this year than for many past.

A PRELUDE TO WINTER GAITIES

The late summer is the prelude to the gaieties of the winter; and the note, whatever may come, is military and the spirit is patriotic. I heartily encouraged my friends in their agricultural efforts last spring, because I thought it was a new and useful occupation and a most healthful one. And the women did look admirable in their smocks and their garden togs. However, when some of our restaurants took up the cry of food conservation and served half portions and charged double prices, I admit that I felt justified in objecting.

From our plenty we shall give much in charity. Newport and Southampton have been knitting for soldiers and sailors, and at the former resort a series of beautiful fêtes was given for the Red Cross, including the superb ball of the Allies. American music will be revived and encouraged by the new subscription opera in English arranged for the winter, and New York will also have its first regular French theatre. So far the plays produced at the French theatres of New York have been frothy; but we want to laugh, and we want a surcease from the thrilling events of the day. Moreover, the new theatre of M. Copeau promises a repertory of exceptionally high standard.

DIGNITY AND THE DRAWING-ROOM

(Continued from page 66)

people who, out of deference, I imagine, can not enter the door of a drawing-room without taking on an other-world air, a grave, sad, sympathetic air. Do not imitate them; remind yourself that, in theory, one would not call on people unless one wished to enjoy their society for a moment. That astonishes you? Nevertheless, I assure you, it is the truth.

You may kiss your hostess's hand, or if someone particularly unpleasant has not been able to restrain himself from kissing that charming hand, content yourself with squeezing it discreetly. If you are greatly taken with the lady, you are free to accompany your gesture with a look charged with reproach or filled with sadness or gratitude. Nevertheless, take care not to be insistent; there are others present. Seat yourself quietly with poise and do not affect, with unseemly familiarity, a bluff air, hail-fellow-well-met, as if to say, "Oh, you can't astonish me, you

know, a sophisticated fellow like me!"

Without timidity and without excessive humility, allow yourself graciously to be drawn into conversation; wait; be patient. Sooner or later, they will surely begin to talk theatre, and then you are saved. You have only to choose from your collection several of your best-thought-out and oldest opinions, which, I always find, are equally good on all occasions. Don't forget to praise passionately the Ballet Russe, the old French cuisine, the tactics of the army, and old-fashioned furniture. These are sure subjects, which will give room for the most brilliant development. At the psychological moment, serve up one or two piquant anecdotes which you know by long experience to be most effective; instead of tea, ask for a tumbler of port; this will mark you as very original; then, launch your best sally, and go, go without losing an instant,—you may count it among your successful calls.



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While you were still in the thick of your summer gaieties, Vogue was busy for you in the Rue de la Paix, in Bond Street—wherever modes are made—gathering the loveliest and most practical of the advance autumn designs.

Quantities of the smartest and most individual gowns, suits, coats and blouses are pictured in the editorial pages of this number of Vogue. You have only to choose—and they are yours.

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Long Coat	1.00
Negligee	1.00
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Coat No. Z3916; skirt No. Z3917—This suit features a new collar, a new way to adjust fullness, and side drapery with narrow silhouette.

USE VOGUE'S PERSONAL SERVICE

Vogue maintains sixteen Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; study combinations of the season's smartest materials—silks, brocades, chiffons, the new glove-finished materials for autumn wear—arranged in original color schemes for suits and gowns; try on crinoline models of new Vogue Patterns embodying Fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best.

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The Dorothy Frock

for Girls and Little Boys



Blue Serge, stitching and embroidery in bright orange and blue wool.



Blue Serge, rose stitching on grey Japanese Crepe Collar. Rose stitching and tiny roses embroidered in rose and green. Knitted belt of grey worsted.

JESSICA C. EBERHART'S latest models—the Autumn and Winter Dorothy Frocks—are now on display at the stores named below.

The Dorothy Frocks are designed for girls up to age 16 and for little boys of 2 to 5 years. For little tots Jack and Jill Creepers and Rompers.

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HOW to PACK for the MOTOR

Packing for a Motor Trip is a Special Problem in Itself, but Time May Be Saved, Clothes Kept Unrumpled, and Dispositions Unruffled by the Simple Expedient of Bags

WITH the autumn motor season, when long, delightful, and exciting trips are scheduled, the dawdling keep-a-man-waiting type of woman is decidedly unpopular. It is all very well to let an escort seethe in the drawing-room if one's engagement is no more serious than a theatre; such treatment keeps the male in training. But with a motor swearing under its breath at the door, ready to plunge off on a hundred-mile dash, the case is very different. Then it behooves the fortunate woman who has been included in the party to be ready on the dot.

Only a woman knows what this being ready really entails. If she has not an orderly and systematic mind, a hundred trifles, each one of which, if neglected, is a tragedy in itself, cause trouble at the last moment. It is in the nature of womankind to keep others waiting, but nature will yield to art, and if only a woman will learn how to pack simply and expeditiously, this discomfort to herself and others is removed. And the way to do it is with bags,—bags of muslin and linen, a bag for everything and every bag in its place.

On a motor trip, a portmanteau or, at most, a kit bag is the utmost one can take and remain popular, since the other members of the party really require a bit of baggage, too, and the space in a touring-car is limited. The speedier the car, the less room for impediments,—that is knowledge that many women motorists find it difficult to acquire. The bag may be fitted with all the requisite toilet articles, but there must also be a place in it for the traveling dressing-table—the hold-all for the creams, lotions, and powders that take the menace out of sun and wind. In it, too, must be stowed away one's day and night garments, many handkerchiefs (one really can't take too many), boots, slippers, a laundry-bag, mending materials, blouses—oh, a hundred and one different little articles.

BAGS SOLVE THE PROBLEM

The first step in successful packing is to get ready the supply of bags, one to hold each sort of thing. If the contents are doubled or trebled, the owner is lost. Each bag is for one thing, and nothing else must go into it. By obeying this rule, a woman will be able to pack or to unpack in the dark, and in a moment's time; in fact, to use a paradox, she can pack quickly and well because she is never, in reality, unpacked.

The nightgown, especially, needs a case of its own. This should be of a lightweight material, pretty in color and design; flowered soft mull is always charming. This bag is intended for the entire supply of nightgowns taken along for the trip, and a smaller bag is intended for the gown in use. This may be the last thing put in the portmanteau, where one can lay one's hand on it instantly. Upon arriving at the stopping place for the night, this smaller bag is taken out and hung at the head of the bed. In the morning, the nightgown may be put back in the smaller bag, or a fresh one may be slipped on; the gown that has been worn is consigned to the laundry-bag.

The latter, in size and importance, must be taken into early consideration. As soon as any article is soiled, it is to be put

into this case immediately; then, when the opportunity comes to have laundry done, it is necessary only to hand this case to the laundress, and there's no sorting of clothes to delay one.

THE CASE FOR BLOUSES

The case to be provided for blouses is important. A case of rather heavy linen should be made, of a size and shape to lie flat in the bottom of the valise without danger of having its contents ruffled or crumpled. This blouse case is a flat affair with a flap which buttons over and holds the blouses in place. Half a dozen blouses, varying in style from the most severely tailored to the most fluffily feminine, may be kept immaculately fresh, if care is taken in putting them smoothly in the case.

If one wishes to take along an extra skirt or even a gown of a more or less elaborate nature, a figured muslin bag should be provided,—one with a flap which turns up and buttons at the bottom. When this flap is unbuttoned, the skirt or gown, which has been folded once only, slips out, ready to don; if it contains a gown, the very tissue paper in the sleeves will be found in place. If one has worn this garment at dinner, one should never retire before having shaken it thoroughly, replaced the tissue paper in the sleeves, slipped the garment into its little muslin home, and laid it back in the traveling case. One should do this no matter how weary one may be; for if she waits till morning to do it, ten chances to one she will be obliged to stuff it, all unbrushed, untissued, and unfolded, into the valise, or else keep the car waiting.

Now for the shoes. A bag of strong white linen for each pair is the proper thing to have. Each of these bags should be the exact length of the shoes which are to be embedded therein, heel and toe fashion. If one is wearing a pair of slippers in the evening, on taking them off, they should be well rubbed with a dust cloth, and then laid away. The boots that one is to wear next day are to be taken out at the same time. A bag for stockings there must be, and this may be circular in shape, to tuck away in some nook or convenient corner.

A little darning-bag with needle and darning cotton may also be round in shape; and it is wise to keep this separate from the sewing box, which may be of soft hand-sewed leather and contain in its small space needles, thread, thimble, spools, and other sewing accessories. There should be, too, a case for holding the dainty camisole or brassiere that may need mending; all these mendable things are to be kept separate from one another for the same reason that make the bags themselves important. If the ripped articles are jumbled into one receptacle, time will be lost in sorting them out and choosing the particular article to mend; every needlewoman will appreciate the force of this.

A square collapsible bag is the most convenient thing in which to keep clean handkerchiefs; soiled ones go at once to the laundry-bag. This square bag keeps the handkerchiefs in shape and ever fresh, while it takes up scarcely any room. A little sachet—in fact, several delectable sachets—will add much to the freshness—
(Continued on page 142)



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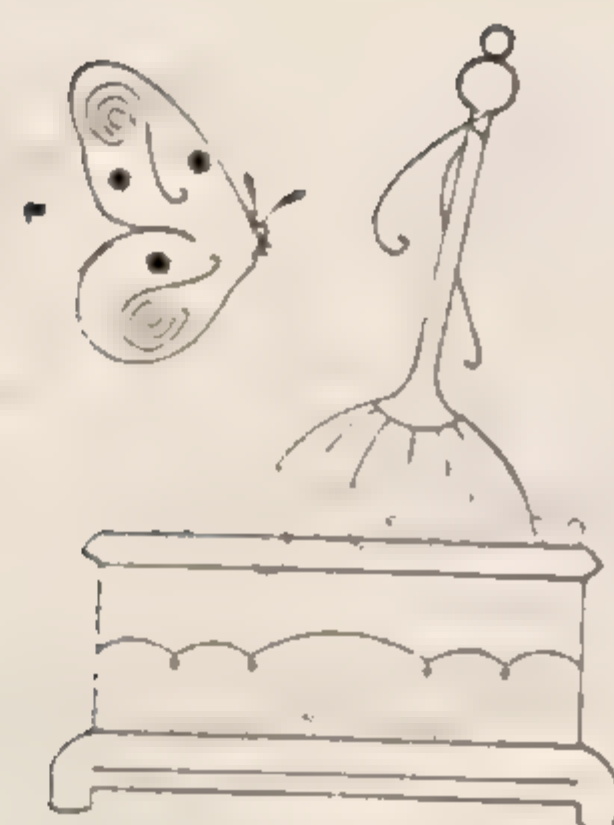


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VARIOUS WAYS OF TAKING THE VEIL

(Continued from page 86)

veil like the one shown at the upper right on page 86. The veil is drawn smoothly from under the chin to the back of the head and then tied in a pert little bow at the very edge of the brim of her hat.

THE MORE ELABORATE VEIL

There are women who, for many reasons of their own, prefer a flowing veil to a tight veil. However, a flowing veil is never as smart with a tailored costume as it is with a rather elaborate afternoon costume. Sketched in the lower middle of page 86 is an elaborate veil of black fiber mesh embroidered in cotton thread in a beautiful scroll pattern. A veil of this type is quite correct worn loosely over the face and hanging from the upper part of the hat, but it should be worn with a strictly formal afternoon costume. It may be worn down over the face or thrown back over the hat. The upper middle drawing on page 86 is of one of those mysterious-looking veils, a combination of mesh and chiffon, which have been seen a great deal at Newport this season, and will be worn at Hot Springs and White Sulphur Springs this fall. The

upper part of the veil is of wide open, lightly scrolled mesh in black, and attached to this is a wide strip of white chiffon. It is worn as shown in the picture, and allows the wearer to see, but at the same time it protects her face and neck from the sun and wind. This is a veil especially designed for the country, or for motor or sports wear, and one may indulge in the brightest colors. To be quite correct, however, one should avoid bright colored veils for town wear; it really isn't done. There is an unwritten law that abolishes colored veils for town wear, and it is a good law to follow. Color may be used in shades of brown, taupe, navy blue, or black. There are some very smart combinations such as brown and beige, black and white, but one must be careful about selecting a veil of this type, for they are often too heavy or lack chic. Face veils are shown in shades of purple and green and red, but these colors are never so smart or quite so becoming as a veil in a neutral shade.

A veil is never quite correct in the evening, although in these days of motors one may wear one for convenience and then leave it with one's wraps at the door.

HOW to PACK for the MOTOR

(Continued from page 140)

ness and sweetness of handkerchiefs. The bag habit is one that may be extended beyond the motor tourist and include every woman who travels. With a supply of bags, even the capacity of the biggest wardrobe trunk may be appreciably increased, and a woman who has acquired this habit is sure to be a very welcome guest to any hostess, for it means that she is prepared to give as little trouble as possible. There are women, many delightful women, who are so untidy and unsystematic in their arrangements that, unless the hostess provides

an individual maid for each feminine guest, the untidy "week-ender" gleans richly deserved dislike from the overburdened maid. On the other hand, the woman who takes a generous supply of bags along with her wherever she goes, is able in ten minutes to make her room look like herself,—dainty, sweet and feminine. There is never any confusion where the "bag cult" prevails. But the forming of this habit is particularly enjoined on the woman who loves the change and excitement of motor journeys. She is never late; she is always immaculate.



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STYLE NO. 1010. (Illustrated) made of wool Khaki, sport jacket, yoke front and back; box plait down center back and each side of front; convertible collar, belt all round; large patch pockets; yoke and sleeves lined; finished with ivory buttons; this suit has the Tri-Way Skirt (see description opposite). Suit, \$39.50. Same in Men's wear Serge, navy or black, jacket all peau de cygne lined, \$37.50.

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EVERY UP-TO-DATE DEALER will show Tri-Way Sport Clothes this Fall. Write or wire for prices. Regular line of suits and coats also on display.

S O C I E T Y

SAINT LOUIS

Births

NEW YORK

Ellott.—On July 12, to Mr. and Mrs. Douglas Alexander Elliott, a son.

Villa.—On July 14, to Mr. and Mrs. Alfonso P. Villa, a daughter.

SAINT LOUIS

Zeibig.—On June 27, to Mr. and Mrs. Charles Hunt Zeibig, a daughter.

Ball-Lafean.—Miss Josephine Ball, daughter of Dr. James Moores Ball, to Mr. Robert Lafean, son of Mr. Daniel F. Lafean.

Benoist-Slee.—Miss Anna Wright Benoist, daughter of Mr. Theodore Benoist, to Mr. James Neal Slee, junior.

Capen-Scudder.—Miss Isabel Capen, daughter of Mr. Samuel D. Capen, to Mr. John A. Scudder, 2nd.

Weddings

NEW YORK

Boyd-Wilson.—On July 16, in the Old Dutch Church of Sleepy Hollow, Mr. John Scott Boyd, 3rd, and Miss Natalie Deforest Wilson.

Brett-Yeomans.—On August 18, at Plymouth, Massachusetts, Mr. George Platt Brett, junior, and Miss Isabel Stevenson Yeomans, daughter of Mr. George Dallas Yeomans.

Burden-Maude.—On July 23, in Grace Church, Mr. Joseph Warren Burden, son of Mrs. Joseph Warren Burden, and Miss Margery Maude, daughter of Mr. Cyril Maude.

Carpenter-La Salle.—On July 16, in the Church of the Holy Communion, Mr. Samuel Emlen Carpenter, son of Mrs. Emlen Newbold Carpenter, and Miss Katherine La Salle, daughter of Mrs. Charles O. La Salle.

Ellett-Bigelow.—On August 15, at Highland Falls, New York, Mr. Thomas Harlan Ellett and Miss Jane Poultney Bigelow, daughter of Major John Bigelow, U. S. A.

Fleischmann-Kerr.—On July 21, at Norwalk, Connecticut, Mr. Udo M. Fleischmann and Miss Jeanne B. Kerr, daughter of Mr. Harrison Dudley Kerr.

Fletcher-Bend.—On July 25, at Westbury, Long Island, Ambassador Henry Prather Fletcher and Mrs. Beatrice Bend, daughter of Mrs. George H. Bend.

Greble-Colgate.—On July 28, in the Rutgers Presbyterian Church, Major Edwin St. John Greble, U. S. A., son of Brigadier-general Edwin St. John Greble, and Miss Florence Hall Colgate, daughter of Mr. Gilbert Colgate.

Littlejohn-Williams.—On July 14, Mr. Hugh Warwick Littlejohn, son of Mr. Lomax Littlejohn, and Miss Dorothy Schuyler Williams, daughter of Mr. Otis L. Williams.

Martin-Barnes.—On August 15, at West Dover, Vermont, Lieutenant Shelton E. Martin, son of Mrs. Reune Martin, and Miss Charlotte Adams Barnes, daughter of the late John S. Barnes.

BOSTON

Cottman-Bennett.—On August 25, in St. George's Church, York Harbor, Maine, Mr. Thomas Edmund Cottman, son of Mr. J. Hough Cottman, and Miss Margaret Darlington Bennett, daughter of Mr. Stephen Howe Bennett.

Hubbard-Thaxter.—On August 4, Mr. Eliot Hubbard, junior, son of Mr. Eliot Hubbard, and Miss Elizabeth Thaxter, daughter of Mr. Roland Thaxter.

MINNEAPOLIS

Conn-Trask.—On June 2, at the Lowry Hill Congregational Church, Mr. Donald Conn and Miss Louise Trask, daughter of Mr. Eugene Trask.

PHILADELPHIA

Bryan-Morrell.—On June 28, Mr. Davenport Bryan and Miss Katherine Morrell, daughter of Mrs. Ralph Waldo Morrell.

PROVIDENCE

Skinner-Comstock.—On August 6, in the Church of St. Peter by the Sea, Narragansett Pier, Rhode Island, Captain Frederick Snowden Skinner and Miss Mary W. Comstock, daughter of Mr. Walter J. Comstock.

WASHINGTON

Dickson-Hodges.—On July 10, at Fort Totten, New York, Lieutenant George Dickson, U. S. N., and Miss Alma Louise Hodges, daughter of Brigadier-general Harry Hodges.

Farrell-White.—On July 24, in St. Dominick's Church, Lieutenant Thomas F. Farrell, U. S. A., and Miss M. Ynez White, daughter of Mrs. Carroll D. Buck.

NEW YORK

Brown.—On July 20, Stephen Howland Brown.

Williams.—On July 19, at his summer home, "Stonehouse," in Kirby Lane, Rye, New York, Waldron Williams.

WASHINGTON

Emory.—On July 16, at Newport, Rhode Island, Rear Admiral William Hensley Emory, U. S. N.

Peckham.—On July 25, at Bronxville, New York, Harriette M. Arnold Peckham, widow of the late Rufus W. Peckham.

Engagements

NEW YORK

Brown-French.—Miss Phyllis W. Brown, daughter of Mr. Franklin Q. Brown, to Mr. Lee French.

Connolly-Livingston.—Miss Kathleen Connolly, daughter of Mr. Charles M. Connolly, to Mr. Robert Teviot Livingston, son of Mr. James Duane Livingston.

Gilbert-Tucker.—Miss Florence E. Gilbert, daughter of Mrs. Cyril P. Dugmore, to Mr. Russell Evans Tucker, junior, son of Mr. Russell Evans Tucker.

Hoyt-Dominick.—Miss Alice W. Hoyt, daughter of the late Huested W. Hoyt, to Mr. Bayard Dominick, son of the late Bayard Dominick.

Livingston-Kittredge.—Miss Gertrude Channing Livingston, daughter of Mr. James Duane Livingston, to Mr. Henry C. Kittredge, son of Professor Kittredge.

Richard-Hansen.—Miss Elvina Richard, daughter of Mrs. A. Moore Richard, to Lieutenant Curt Eric Hansen, son of Mr. Paul E. Hansen.

Scudder-Thayer.—Miss Dorothy, Weeks Scudder, daughter of the Reverend Henry Townsend Scudder, to Mr. John Alden Thayer, son of Mr. Harry B. Thayer.

Ward-Day.—Miss Jane Suckley Ward, daughter of Mrs. Beverley Ward, to Mr. Howard Osgood Day, son of Mr. Belden Seymour Day.

BALTIMORE

Bowie-Turner.—Miss Eleanor Howard Bowie, daughter of Mrs. Howard S. Bowie, to Mr. Edward Raymond Turner.

CHICAGO

Goodrich-Cushing.—Miss Elizabeth Goodrich, daughter of Mr. Albert W. Goodrich, to Mr. Charles Goodwin Cushing, junior, son of Mr. Charles Goodwin Cushing.

CLEVELAND

Carpenter-Higgins.—Miss Florence C. Carpenter, daughter of Mr. Frank B. Carpenter, to Mr. Robert Ray Higgins, son of Mr. Harvey A. Higgins.

Chisholm-Eells.—Miss Adele Chisholm, daughter of Mr. Alvah Stone Chisholm, to Mr. Howard Parmelee Eells, son of Mr. Howard P. Eells.

PHILADELPHIA

Cook-Putnam.—Miss Nancy Wynne Cook, daughter of Mr. Gustavus Cook, to Mr. Alfred Putnam, son of Mr. Earl B. Putnam.

PITTSBURGH

Murtland-Nimick.—Miss Genevieve D. Murtland, daughter of Mr. John A. Murtland, to Mr. Thomas Howe Nimick, son of Mr. Frank B. Nimick.



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A SUMMARY OF SUMMER NEW YORK

(Continued from page 55)

one sees more and more hats worn in the evening. Usually these hats are black and transparent, but not invariably. One of the smart women who sponsor evening hats is Mrs. Cyril Hatch, who recently wore at dinner a gown of black charmeuse and lace, with a transparent hat slanting downward towards the side and tied under the chin with a black velvet bow and long streamers. It is sketched in the upper corner of page 55.

Smart day clothes, too, have about them a pleasant suggestion of novelty. There is the hat sketched at the upper left of page 54, which was worn the other day at luncheon at the Ritz. This represents one of the newest and smartest autumn types. The one sketched just to the right of it is also strongly suggestive of some of the smartest things which have recently come over from Paris. The extreme simplicity of its trimming, which consisted of made quills of jet and silver, is strongly indicative of autumn millinery fashions, for the new hats are very sparsely ornamented.

A new veil worn by a young woman who had evidently motored into town for the day is sketched at the upper right of page 54. It was all gray, sheer and dotted over the face, and of gray chiffon where it was wound about her hat and allowed to flow over her shoulders. This veil matched in tone the gray of her enveloping wrap of jersey cloth, through slits in which emerged the sleeves of her gray gown, which had deep cuffs of black and white foulard. Foulard has been exceptionally smart this season. The white and black gown sketched at the bottom of page 54 was seen one day at noon at the Ritz. It was cut in scallops around the bottom and these scallops were bound in white. It had a soft rolling white collar and plain white frills at the bottom of the sleeves. With it was worn a white hat encircled with black wheat, and its wearer carried a long black stick. Mrs. George Baker, junior, wore the blue satin gown sketched in the middle and to the right of page 54; this was topped with blue and white foulard; with it she carried the oddest of parasols of a queer dull reddish tone.

GOWNS OF GINGHAM AND OF SILK

Gingham gowns have held their own right through the season. Mrs. Reginald C. Vanderbilt, who came up from New-

port with Miss Pauline Disston for a day's shopping, sponsored the frock of black and white gingham sketched at the left of page 54. The only color in the costume was the red of the poppies on her black straw hat. Jersey cloth, too, retains its position in the mode. Popularity does not seem to affect the smartness of the gown of sand color in this material. Mrs. H. Ingalls Kimball, sketched at the lower left of page 54, is still wearing sand colored jersey. She heightened the chic of this costume by wearing with it a black hat around which was wound a mauve quill. Her little black fan was just the foil for the soft tone of the gown, and she wore biscuit colored suede Oxford ties with patent leather vamps.

Black is indeed wonderfully effective. A young woman who was apparently in mourning wore the striking hat and collar sketched at the upper right of page 55. The angle of the feather was a particularly telling touch, and the band of white crêpe with which the flaring black collar was caught in, made it most becoming.

While the shops are, of course, filled with charming things, some of the very loveliest of the new gowns are being sent directly over to private individuals. A gown which recently came to America in this way is made of turquoise blue satin. The full skirt has a narrow square train, the distinctive feature of which is that it is cut in one piece with the skirt and is not a separate panel. At the right side of the waist is a bow of silver lace embroidered in blue silk, from under which there emerges a narrow silver band, which runs under the arm in the back, over the shoulder, and half way down the corsage in the front. At the left side, a similar band starts from the waist, and goes over the shoulder and half-way down the back. These bands outline the square of the neck. Over this gown there is to be worn an electric blue taffeta wrap. Velvet finishes the cape around the bottom and about the neck and a wide band of it extends around the shoulders. The arms emerge from slits which are gathered tightly into a bow at the front and finished by a cord design which conceals the bunching. Inside the neck is a piece of pink satin ribbon which falls below the velvet on the outside in long streamers ending in beaded tassels,—for almost everything is tasseled this year. Hats, and gowns, waists and negligees, all must have their allowance of tassels.

THE CARE of LACE

(Continued from page 136)

a cordonnet padded with cotton or flax like the Italian pad. After that time, these laces were wrought on a pillow of horse-hair. This test applies to Alençon and Argentan. It was undoubtedly when grandmother made the tour of Europe as a bride, that she collected the laces which are filling the hearts of her descendants with such reasonable pride; the lace she handed down would probably be the native lace of the country she visited longest in. If it was Flanders, she would scarcely have failed to buy the beautiful French lace, point de France, d'Alençon, de Bruxelles, de Flandres, and Mechlin; if she stopped longest in Paris, her selection would naturally be made of French lace,—point de France, d'Alençon, d'Argentan, and Valenciennes. In Spain, she would have a choice of the Spanish rose-point of Venetian origin; and in England, she had a wider selection than is generally known, of Honiton (a reduced Venetian pattern) and, of course, the Irish, Nottinghamshire, and Buckinghamshire laces. Each variety was beautiful

and could not fail to tempt her to acquire specimens both for her personal adornment and for the excellent purpose of endearing her memory to those who should come after her. A legacy of lace of any of the kinds enumerated is a treasure, indeed; and she who would fail to value it as such, would hardly be a worthy recipient of her heritage from a hundred years ago. A bertha or a flounce that comes to one directly from antiquity is a charming possession; even independent of the family association, there is a fascination in handling the filmy fabrics. Inevitably, they bring back a breath of other days, like the sweet odor that lingers from the dry rose-leaves in the rose-jar. This is all the more sweet and potent because we know that in the few yards of old yellow needle-work we have the distillation of some far-away life, the essence of its patience and devotion to a delicate task. And certainly any carelessness in the preservation of such a human document of devotion and romance would seem quite inexcusable.

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NURSE'S UNIFORM (at left)
White uniform of half linen and half fine cotton, \$3.50. Apron of same material, \$1.25. Bib, 50c; hemstitched cuffs, 25c pair.

NURSE'S COAT AND BONNET (at right)
The Helen, of heavy double-faced English top coating, Navy blue, gray, etc., \$32. Serge, \$32. Bonnet, \$8.50; with veil, \$10.50.

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PARIS DICTATES THE TERMS FOR AUTUMN HATS

(Continued from page 64)

bure with a lance of green and black plumage folded across the brim directly in front is very striking and is sketched at the left on page 62, in the middle. A small hat, sketched on page 87, at the upper right, is made of rough white cheviot cross-barred with narrow bands of black. The brim, if brim it can be called, is of cerise velvet and black feathers. The scarf accompanying this hat is made of similar cheviot lined and bordered with cerise velvet. The ends of this scarf, above the broad velvet band, are also decorated with tiny birds.

The Odette creations always show a crisp original note. Her shapes are oddly daring but always chic. And Mme. Odette possesses to an extraordinary degree the ability to make of most unpromising materials a most fetching, thoroughly Parisian creation—in short, a hat such as is not to be found anywhere in the world outside of Paris.

THE SEASON WITH VALENTINE ABOUT

The new shirred toques of Valentine About are very odd and smart. Suggesting the orient in every line, they are at the same time thoroughly French. Of "blonde" taupe, a soft dark brown in color, is one of these toques sketched at the upper right on page 61. Another sketched at the bottom of page 61, is made of brick red duvetyn and has an accompanying muff of the same tissue. Both hat and muff are adorned with sable.

Mme. About employs much fur this season, always the short-haired varieties. She makes much of gray squirrel striped with brown—the brown stripes are dyed, of course—and uses also a very curious chinchilla. Besides, Mme. About makes hats of panne, of duvetyn, and of other tissues, with trimmings of ribbon, tiny ostrich plumes (one black panne hat is trimmed with small silver plumes), and other small inconspicuous trimmings. For winter, she makes broad Gainsborough shapes of black panne, with very little trimming, after the fashion of the time.

ORIGINALITIES OF JEANNE DUC

Jeanne Duc, who began the season with hats of parchment, prettily painted, and brims of *toile cirée*, is now making hats of painted leather. Sketched on page 87, at the upper left, is one of her latest models, of a curious mottled leather in cream and olive green. There is something Chinese about the shape of this small hat with its tassel a-top, its patches of red, blue, and yellow embroidery, and its sharply upturned brim, which is lined with olive green satin. The bag is also Chinese in style. It is made of leather, painted and embroidered like the hat.

Mme. Duc employs much leather, duvetyn, and velvet this season and, like all other houses, does not obscure the silhouette with useless trimming. The Duc hats are original in design and very smart. A. S.

LITTLE THINGS that HELP a LOT

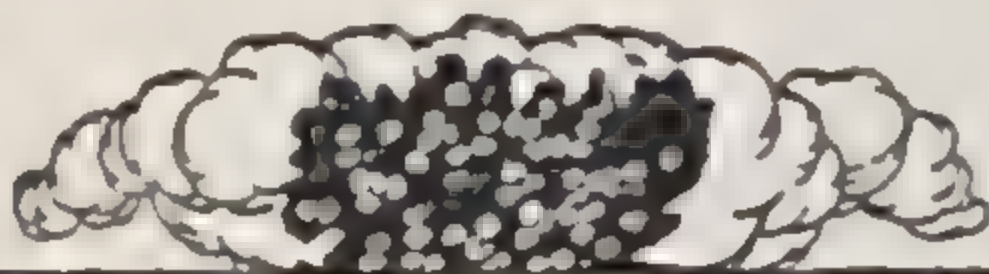
(Continued from page 87)

each rim is tipped with white ivory. Walking sticks are very fashionable nowadays in town as well as in the country, and the one at the upper right in this group is of malacca wood with a crook end and is extra long. It is trimmed at the top with a cord and tassel of dark brown silk. The umbrella with its point at the lower right of this group is one of the new loop-handled ones. The loop runs through the top of the handle and is a wide crocheted band of silk. It is of navy blue to match the navy blue silk of the umbrella. The handle is a white stick tipped at either end with a sea-green stone. A new umbrella has its point at the lower left and its handle in the middle of this group. It is longer than the others that are made on a stick, and it is also new because the stick is wide at the top, and is almost as narrow as a steel rod at the bottom. It is of purple taffeta, and the loop and tassel of tan leather run through the straight wooden handle, which is in natural color and is mounted with ivory at the top. The umbrella at the lower right in this group is the newest type of umbrella. In the first place it is made of one of the new fancy silks of a solid color, such as navy blue, with diamonds, spots, circles, or stripes in cherry red. The newest umbrella is not to be rolled, but the tips are held together with a band. This umbrella is mounted on a heavy stick in natural colored wood, and is finished with a loop of leather in natural color at the top; swagger sticks and umbrellas from Knox.

In acquiring the accessories to her wardrobe the smart woman realizes that she must consider their harmony with the costumes they are designed to complete, or for which they are to serve as foil, before she yields herself to their individual charms. The umbrella, the bag, the pocketbook, and the hatpins need not, of course, match the dress, but it is essential that they should complement it and heighten its effect.

The very smartest bags this year are in fine leathers, such as pin seal, patent leather, and pigskin. These are generally in dark colors, black, dark purple, dark green, brown, blue, gray, and taupe, and are shown on tailor-made lines. Then, the straight envelope purse or the envelope style seem to be most popular. Many of these are fitted with a combination mirror and powder puff, and several have pockets lined with moiré and Dresden silk.

Another type of leather bag is shown in suède. These bags take a softer form; one that has been shown in canteen shape has a slight fulness, puffed, beneath a frame of sterling silver. Another is melon-shaped, slightly full, with a strap across the back. These suède bags come in many of the new shades of tan and gray. Then there are many shown in unusual shades of purple and Chinese blue. Another material in which bags are shown matches the hats and skating jackets, is duvetyn. These bags are mounted on duvetyn colored frames with jade clasps. The hand-strap is also in duvetyn. These are much newer than the beaded bags or those of velvet.



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In the
September 1
Issue of

VOGUE

Street Clothes for Shopping

For wear on your autumn shopping trips, Vogue shows in this issue smart street frocks, suits, coats and hats—conservative without being banal. Tan shades are much to the fore this autumn—the soft blue tans of fox furs. Suede finished materials promise to be modish, too; and the models Vogue shows in this issue take cognizance of these forewarnings of fashion without developing pronounced lines.

Baby Clothes from a Creole Shop

Vogue discovered this month a shop in the old French quarter of New Orleans where skilled fingers make baby clothes as delicately dainty as anything that ever came from the Rue de la Paix. Hand-made, embroidered, imaginative, with no import duty added to their price, they are fit indeed for His Majesty the King.

China for Autumn Dinner Tables

New imports now are being unpacked at the shops—Wedgwood, Haviland, Coalport, Royal Doulton—and Vogue has chosen the loveliest of them all for this issue. Then there is a new jade-like ware, a golden-tinted amberine glass, flower-bowls just right for the big gorgeous chrysanthemums and Michaelmas daisies of autumn, a clam or oyster cocktail service in china, and various other smart things.

Vogue Buys Without Charge

Every year Vogue purchases thousands and thousands of dollars' worth of beautiful things for its readers—frocks, coats, hats, shoes, china, furniture, gifts—everything imaginable—from the hundreds of beautiful things pictured in its pages. What do you want? Just tell us the page where it appears, inclose a cheque, and it is yours.

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Newark, N.J. Berlin, Ont.

THE SOAP FASTIDIOUS
Noted for a Generation in England
BAYLEY'S
Exquisite Emollient SPERMACETI contains the soft, balmy quality of solidified cold cream, splendid for delicate skins.
All Druggists
E. FOUGERA & CO., Inc. Est. 1849
90 Bowman St., New York

Hand Made Lingerie

Trimmed with Real Laces
and Hand Embroidery

No. 54—Hand made night gown. Empire effect, hand embroidered eyelets, ribbon run. Made of finest French Batiste, trimmed with real Irish lace. Price, \$5.75



No. 33P—Hand made night gown of finest French Batiste. Trimmed with real Filet and hand embroidery. Model can also be had with kimono sleeves. Price, \$9.75



No. 29—Envelope chemise of finest French Batiste trimmed with real Filet and hand embroidery. Edged with Filet picot. Hand made eyelets, ribbon run. Unusual feature is bottom of envelope shaped like a drawer. Price, \$9.25

Garments made to measure without extra charge.

We guarantee the sewing, lace and embroidery to be strictly hand made.

Trousseaux a Specialty
Mail Orders Promptly Filled

A. N. Saab
IMPORTER

Next door to Plaza Hotel
24 West 59th St. New York City
Retail and Wholesale

THE SPELL of the PAST ENFOLDS
WASHINGTON SQUARE

SHADED nooks of greenery still abound in the vicinity of Washington Square, and in no other section of the great city does one find so much of the restful charm and dignity which surround old-time gardens and doorways. With upper Fifth Avenue and Park Avenue, the center of the social population, almost rockbound in their architectural severity, with little or no green in the general aspect, the vine-clad doorways and informal gardens of the Square district—where Fifth Avenue was born—are most refreshing, and subtly expressive of the sentiment which the quaint old neighborhood embodies.

NEW YORK'S YOUTH

Many of the gardens and doorways here were laid out and designed at a time when the city was young, and the varied and artistic results of Dutch and Colonial influence are still apparent. It is the pleasant informality and stateliness of old-fashioned things which appeal, and also that plainness and simplicity which is one form of art. And art around the Square, as everybody knows, is now spelled with a capital A.

The dignity and refinement of the old houses lend a wonderful background for summer treatment, and even the houses that have been made over into studios

still retain their artistic possibilities, especially in the matter of garden effects. And most delightfully do these effects recall the early owners; and the space of years is somewhat bridged with the incense of old-time blooms.

It was largely the Dutch influence that gave to this section of town its impetus for garden culture. When the Dutch burgher occupied New Amsterdam, the meanest dwelling had a little back garden with a couple of flower-beds and a bench. The Dutch colonists brought to the new world a love for flowers and a knowledge of flower lore passed down to them through generations. In those days the average town garden consisted of four regular square beds planted with flowers, fruit trees, and kitchen vegetables. Governor Stuyvesant, who owned a splendid stone house about where State and Whitehall Streets now are, kept up a pretty garden enclosed by a wall, in which were flowers and ornamental shrubs.

Gradually things moved further uptown, and on the north side of Washington Square still stands a row of brick houses built in 1833, which might be said to mark the last stand of the old Knickerbockers against the uptown movement. Fifth Avenue was opened in 1837. The pauper burying ground that marked its beginning on the south had some years

(Continued on page 152)



Grecian columns grace the old-fashioned entrance to Mrs. Lydig's house



The white walls of the Brevoort House rise above Mrs. Lydig's garden



Uninteresting yards in Eighth street transformed into an Italian garden



Maid
Marion
Dresses
TRADE MARK REG.

Masterpieces of
the New Mode!

EVERY chic note that fashion has presented for the new season has been embodied in the new Fall and Winter models in Maid Marion Dresses.

These stunning gowns are exact reproductions of the newest Parisian creations with the distinctive chic style touches of the foreign importations.

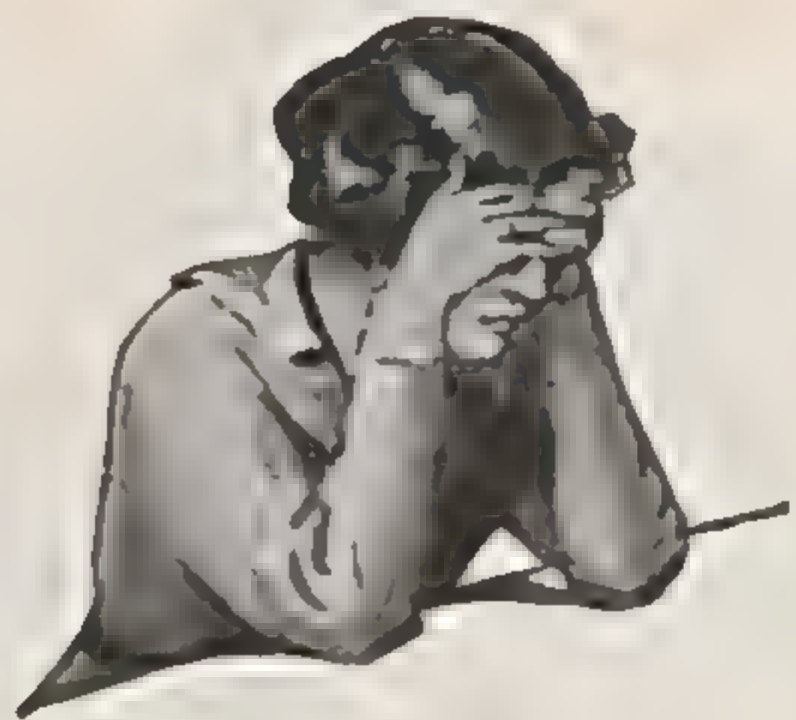
For Street, Afternoon
and Evening Wear
\$15 and Upward.

Sold at the smartest stores throughout the United States. Write us for catalog and name of dealer in your town.

MARION
DRESS COMPANY
49-51 West 24th Street
New York, N.Y.

No. V 1030—Made of excellent quality Satin. Collar and sleeves daintily trimmed with georgette. Bash belt and vest are most effectively embellished with beaded designs. Sleeves and skirt are handsomely trimmed with buttons. Can be had in all popular shades.





When Days Start Wrong

Try starting them with bran food—Nature's laxative.

Not clear bran, but Pettijohn's—a luxury dish. Try it once a day for a week. See how you like it, how you like the results. Then you will know why doctors say, "Eat bran."

Pettijohn's

Rolled Wheat—25% Bran

A breakfast dainty whose flavory flakes hide 25% unground bran.

Pettijohn's Flour—75% fine patent flour with 25% bran flakes. Use like Graham flour in any recipe.

Both sold in packages only.
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More real estate bargains are being offered now than ever before. To find the kind of property you want, communicate with the Real Estate Service Department of House & Garden. We are in constant touch with real estate brokers who specialize in selected sections throughout the country. Men who can find you the kind of property you want if it is obtainable.

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House & Garden

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FLESH REDUCED QUICKLY AND SAFELY

BY THE OLDEST AND MOST RELIABLE METHOD

Being advice on how to remove unbecoming and unnecessary weight without dieting or impairing your health By DR. JEANNE B. WALTER

IT has been proven time and time again that the wearing of Dr. Walter's Seamless Rubber Garments results in reducing that part of the body over which they are worn. This is accomplished by perspiration: "the safe and quick way to reduce."



Figure 5—Eton Jacket. To reduce bust and upper part of body. Stock sizes, \$8.50. Made to measure, \$12.00.

For years professional athletes, when they found themselves taking on excess weight and impairing their muscular activity—have used the sweating process. Jockeys, especially, have found this the surest means of keeping their weight down to the necessary low level which their occupation requires without impairing their health or strength.

I invented these garments to replace the old methods and to provide a comfortable means of eliminating unwanted fat.

These garments of mine are made of pure Para rubber, medicated according to my own private formula.

They are made to measure, and are worn next to the skin in perfect comfort.

Wearing these garments during the day or during the night will give excellent and satisfactory results. While these garments give a certain amount of support, they are not made to replace corsets when wearing tailor-made or other street gowns.

While actual use of my rubber garments is positive proof of their marvelous action, still, I have received numerous testimonials and other evidence which prove that reduction can be relied upon.

If you will send me your measurements, I will make and ship to you, parcel post paid, any garment that you decide you need upon receipt of price. If you are in doubt as

Figure 4—Chin Reducer. Price, \$2.00.

Figure 4—Corset Reducer. For bust, hips and thighs. Can be worn under corset. Price, \$20.00.

DR. JEANNE B. WALTER, INVENTOR AND PATENTEE

Billing's Building (4th Floor) S. E. Cor. 34th Street and Fifth Ave., New York
Philadelphia Representative: Miss Mary Kammerer, 1029 Walnut St.

to exactly what garment you need, write to me fully, in confidence, telling where you are overdeveloped, and I will personally advise you which garment you require. Don't think for a moment that these garments are warm—they are not. They are cool and comfortable. They cause you to perspire freely, and it's the perspiration that makes them feel cool.

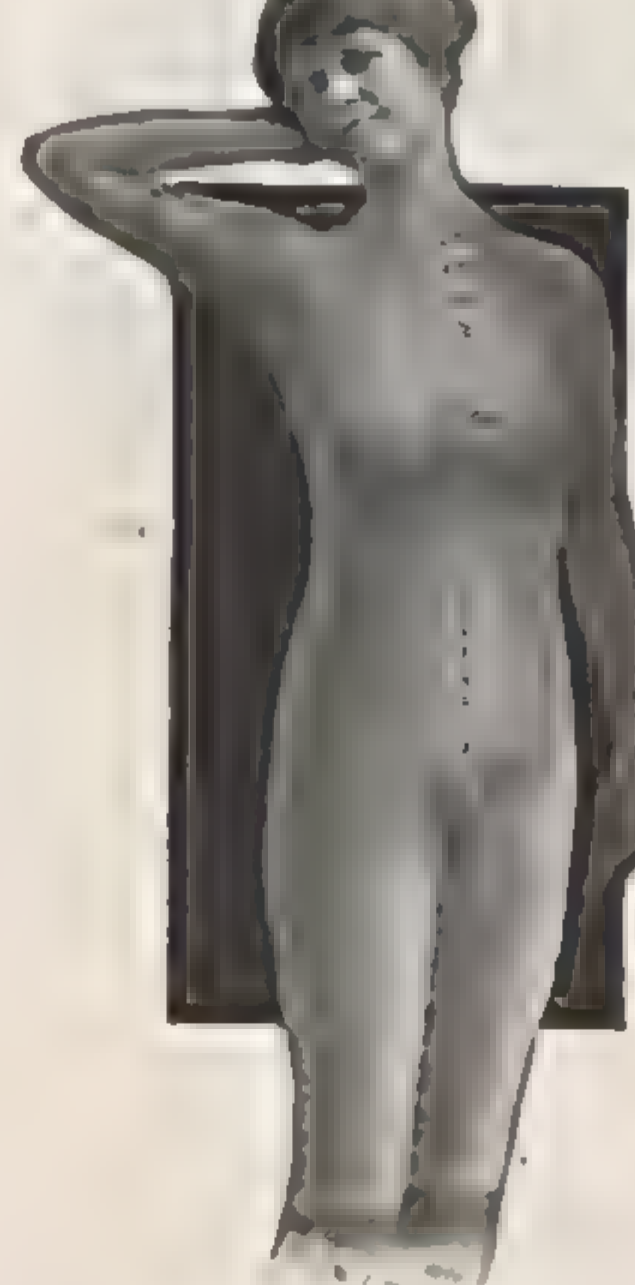


Figure 1—Union Suit used where reduction of the entire body is required. Price, \$30.00. Full length with long sleeves, \$35.00.

Famous Seamless Rubber Garment best suited to your requirements.

I am describing fully here a few of the various garments, their uses and their cost.

All of the garments shown here, and the others that we make, are made to your measure. The illustrations shown here merely give an idea of the uses and appearance of the garments, which are well made and carefully finished. In all the years that I have been making these garments I naturally have been able to find out the attitude of most of my customers in regard to them, and I am highly gratified to be able to say that absolute satisfaction seems to be the general feeling of every one who has ever purchased my garments, and they have been recommended highly by wearers to their friends.

When you order any of these garments made for you, you buy them under the positive guarantee that there are no other real pure rubber reducing garments on the market similar in any respect to those patented and manufactured by Dr. Jeanne Walter.

Address in confidence.

Figure 9—Neck and Chin Reducer. Price, \$3.00.

Figure 9—Arm Reducer. Prices, \$8.00 to \$10.00.

Figure 9—Long thin belt reduces upper part of abdomen. Price, \$15.00.

Stock sizes, \$10.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.

Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00.



Adds to Your Beauty—Improves Your Health

Skin soft as velvet! Hair luxuriant! Delightful massage in your own home! La Vida makes this a dream come true. Equal to vibrators which sell at \$15 to \$25. Absolutely guaranteed. Uses alternating current only. If you can't buy it at your dealer's, send us \$5. Money refunded if not satisfied.

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\$5

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WIESBADEN STYLE
A CONFECTION ENOUGH FOR THE TEA TRAY
DAINTY ENOUGH FOR A MAN'S AFFAIR
TASTY ENOUGH FOR
SEND ONE DOLLAR FOR TWO BOXES (ONE POUND AND ONE-HALF POUND)
WE PREPARE POSTAGE EAST OF THE MISSISSIPPI
IF WEST, ADD TEN CENTS PER BOX
MRS. PLOWMAN, 428 GREENWICH ST. NEW YORK

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Of real, human hair, as fine as gossamer, as strong as gold. Easiest to adjust.

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At all the better stores.

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Clear Your Throat

Quick Relief for Hoarse, Irritated Throats
25c at all Drug Stores. Sample for two-cent stamp
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will attend to all shopping. Its corps of expert shoppers will save you time, trouble and expense. Address

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19 West 44th Street New York City



The Eternal Freshness of Youth
is Nature's heritage for righteousness in the care of the skin. Night and morning apply beauty-laden

KALISH

Orris Cucumber Cream

The complexion beautifier de-luxe—A highly meritorious Cream of Orris Root (for freshness) and Cucumber Juice (for cleansing, cooling and whitening). Soft, transparent, vitalizing, tissue-bracing, and skin-exhilarating.

A Week's Trial Tube for 10c
Send 10c (coin or stamps) for a generous sample tube of KALISH Orris Cucumber Cream including a sample of KALISH Chlorash Dental Cream. To be had at good Drug and Dep't Stores or at any of the three convenient stores of the

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23rd St. & 4th Ave., N. Y.
59th & Madison Ave., 58th St. & 6th Ave.
bes 25c. 1/2 lb jar 50c. 1/2 lb jar 85c. 1 lb jar 1.50



combines an excellent anti-septic foot powder with a splendid deodorant.

Foot troubles come from perspiration adhering to the feet. Fastep neutralizes the perspiration, and renders it non-irritating and odorless.

Rub Fastep Foot Powder on your feet before going shopping, dancing—to the Theatre—to play tennis or golf.

It keeps the feet so wholesome.

In sprinkler-top cans, all druggists, or send 25c in stamps to

E. Fougera & Co., Inc.

Est. 1849
90-92 Beekman St.
NEW YORK



Five photographs by Wilbur Finlay Fauley

Vines trail over the porch and doorway of Mrs. Benjamin S. Guinness's home



Mrs. Whitney's studio, where the Macdougall Alley Festa was held

THE SPELL of the PAST ENFOLDS WASHINGTON SQUARE

(Continued from page 150)

previously been purchased by the city, and had been transformed into Washington Square. And after society had set its seal of approval on the Square, handsome residences were built along its four sides.

KNICKERBOCKER DAYS

The house which Mrs. Philip M. Lydig occupies at 14 Washington Square North, the corner of Fifth Avenue, was for many years the home of the late Miss Serena Rhineland, a name pleasantly reminiscent of Knickerbocker days. The houses on the north side have not changed much in outward appearance for generations, and most of them still preserve their colonial aspect, while some have very beautiful old entrances and doorways.

The simplicity of outline in the porch and doorway of the Lydig home renders it most attractive, with the trailing vines on the Grecian columns. The garden at the rear of the house, hidden from public view behind a high brick wall, is a luxuriant plantation of solid green, without a note of high color except the dull red of the brick paths and wall. The lawn is kept well trimmed, but the shrubbery grows tangled and wild—a most pleasing picture withal of informality. Rising above the garden wall can be glimpsed the white walls of the Brevoort House, which preserves the name of the family that settled here early in the eighteenth century. A door in the wall, over which rise the lattice work and Grecian columns of the back porch, makes a most refreshing picture on a hot summer day.

THE WASHINGTON ARCH

Shrubbery and trailing vines add to the doorway of Mrs. Benjamin S. Guinness's house at 8 Washington Square North, a touch of nature that is decorative and charming. The outlook from

the doorway is one of much charm, with the Washington Arch gleaming white against a great expanse of green, and the spray of the cooling fountain in the park sparkling through a delicate lace-work of boughs and leaves.

There are many vineclad residences on the crosstown streets just north of the Square, and some very original summer decorative effects. Here and there a hint of the old world is given by some bit of sculpture or garden in the French or Italian style.

That the stables along Washington Mews and the tumbledown brick houses on Eighth Street would one day have their backyards transformed into a lovely Italian garden, was little dreamed of a few years ago. In other corners of the district, long considered obsolete, the wand of the magician has been waved with particularly valuable effect, and garden courts with mounds of flowers and red cement walks relieve the monotony of apartment house walls.

Macdougall Alley, where recently the Macdougall Alley Festa was given for charity, has its window-gardens, as have scores of other nooks and corners in Greenwich Village, where Bohemia lives in a scene almost as brilliant as that pictured in the stories of Aladdin's garden—if popular fiction and the movies tell the truth. Mrs. Harry Payne Whitney evidently plans to make some use of the old-world setting which still towers at the entrance to her alley studio, for it is the only remaining souvenir of the gay alley festa which netted so many thousands for war relief, and stands as a monument quite characteristic of that section, where so many different periods are combined in a harmonious whole.

Thus the old-time garden effects around Washington Square give an individuality and a certain definite style of their own to a wholly delightful setting.



Send
a 2c
Stamp

For a
Sample
Cake



The Joy of Beauty—

Charming woman has no greater social asset than a lovely skin and a complexion clear and limpid. And no one aid to nature can do more for you in attaining the velvety texture, the soft smoothness that is Beauty's landmaiden, than delightful, luxuriant

No. 4711 White Rose Glycerine Soap

For generations discriminating women have known the beautifying qualities of this delightful soap. Its rare delicacy and elusive perfume, its transparent purity and its luxuriantly abundant lather make its use a delight and a habit unchangeable.

You can get No. 4711 White Rose Glycerine Soap at your favorite department store or druggist.

For the sample cake, send 2c stamp; or for 10c in stamps we will send you a package containing a sample cake of No. 4711 White Rose Glycerine Soap, a sample bottle of No. 4711 Bath Salts, and a sample bottle of No. 4711 Eau de Cologne.

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Designed by

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Adaptations from the newest modes for the Mother-To-Be. Effectively conceal condition. Are just as satisfactory after figure returns to normal. Prices no higher than ordinary clothes.

We make everything for baby, too

Mothers love our beautiful little layettes. Write to Dept. V34, New York address for "Mother Modes" with over 500 illustrations of maternity apparel as well as baby requirements.

Lane Bryant, 21-23 W. 38th St., New York

DETROIT
255 Woodward Avenue

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EVEN Hanging Skirts & Coats

Quickly, easily, no alterations with the "A-Just-It" skirt and coat marker. Works any height from floor to waist.
No Stopping—No Kneeling—No Guesswork
Marks as you stand—accurately—around entire skirt or coat. No help needed. So simple a child can use it. Complete with neatly finished stand, adjustable marker, chalk and soft rubber foot pad—only \$2.50 prepaid. Canada—\$3.00. Satisfaction or money back.
AGENTS: Quick-seller—big profits.
Write for particulars and discounts.
DEAN SPECIALTY CO.
Dept. V, 121 Franklin St., Buffalo, N. Y.



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Purity Cross Welsh Rarebit

Time in quality—Nothing to add—Just heat 20" and 35" at Fine Grocers

Purity Cross, Inc.

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Reverent Treatment
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Especially prompt and efficient service by Parcel Post or Express. Send your garments, dress materials, household furnishings, etc., direct to main office unless near one of our branch offices in New York, Philadelphia, Baltimore, Washington, Pittsburgh, or elsewhere.

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AZUREA

The FACE POWDER *de luxe*



Marvel-
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Soft
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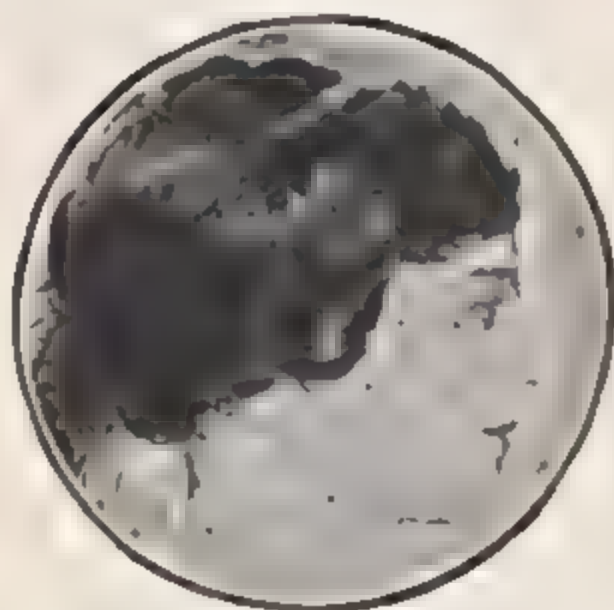
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AZUREA Per-
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der and Sachet
Powder will be
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"PRETTY WOMEN DIE TWICE"



The Rose dies in its fading as well as in its fall—. But the pretty woman does not need to die twice—nor as many times as her beauty fades. Her fresh, youthful beauty can be reclaimed, it need never have been marred or blemished by summer sun, sea and wind, had she armed herself with the wonder-working Valaze Preparations of Madame Helena Rubinstein.

A touch of that wonderful "VALAZE" and the muddy, drab, freckled, weather-beaten skin becomes clear and lustrous—the cheeks gain in color, fairness and beauty.

MADAME HELENA RUBINSTEIN

is the envied confessor of the world's most beautiful women. She is sought by Fashion, Society, Beauty, Royalty. This famous Beauty Specialiste of Grafton Street, London; Rue St. Honoré, Paris; and recently New York, devotes all her time to her wonderful art, and keeps herself au fait with the whole Beauty movement throughout the world.

Mme. Rubinstein can free you from all traces of summer blight. She can deliver you from open pores, blackheads, wrinkles, crows-feet, double chin, undue flushing of nose and throat, and the thousand and one signs and blemishes of time and season—and so restore your birthright of "rose and ivory."

VALAZE BEAUTIFYING SKIN FOOD

The chief and most amazing of all Madame Rubinstein's preparations removes the freckle pigment, and dispels tan and sallowness by stimulating the skin texture, at the same time restoring delicacy, softness and purity.

Women who have experienced the bitterness of fading charm should know that by the use of Valaze the sinking, flaccid tissues grow robust and firm. The wrinkles become fainter. The drab, muddy, sun-parched, weather-beaten skin becomes clear, smooth and lustrous. The faded cheek gains in succulence and color.

Women who enjoy to the full the prime of complexion charm should know that Valaze effectively prevents the acquirement of blemishes, prevents "the fading of the rose."

Valaze is essential to every woman.

That is why on the world's toilet table Valaze fills a niche all its own. Price \$1.25, \$2.25 and \$6.00 a jar.

VALAZE SKIN TONING LOTION

is the companion preparation to Valaze; the two should always be used together, as better and more rapid results are obtained by their combined use.

For a dry skin, the "Special" is used. Price \$2 and \$4. For a greasy or a normal skin, \$1.25, \$2.25 a bottle.

VALAZE SUNPROOF AND WINDPROOF BALM

Prevents freckles, tan and sunburn. Madame Rubinstein knows what this wonderful balm has done for women in the hot countries of South Africa, Australia, and the East Indies; and that in this country it can do no less. VALAZE SUNPROOF AND WINDPROOF BALM—to avoid all misunderstanding—is a preventative of freckles, not a cure. Unequalled as an anti-wrinkle preparation and foundation for powder. It is so harmless that it may be used for faces of children. Price, \$1.50, \$3.00 and \$5.00 a bottle.

VALAZE LIQUIDINE

Overcomes undue flushing of nose and face. Price \$1.50 and \$2.75 a jar.

VALAZE BLEACHING CREAM

A wonderful cream for daytime massage, marvelously healing, strengthening and beautifying. It forms a perfect foundation for powder. It is recommended for use on throat, arms and hands, as well as for the face. Price, \$1.00, \$2.00 and \$5.00 a jar.

VALAZE CRUSHED ROSE LEAVES

With Crushed Rose Leaves the cheeks may be so delicately and naturally colored as to vie with nature herself. It is a preparation which will be found a veritable addition to Milady's boudoir table. When ordering state whether blonde or brunette. Price, 75c and \$3.00.

FOR BAGGY, RELAXED AND FLABBY SKIN

When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. Among all the preparations that Madame Rubinstein has been able to recommend, the VALAZE ROMAN JELLY (price \$1.50 and \$3.00) is the best suited for this condition. Used in time, it will prevent such a condition as this.

VALAZE BEAUTY GRAINS

A specialty for greasy and shiny skins that removes coarse, open pores and blackheads. \$1.25 a jar.

VALAZE COMPLEXION POWDER

For normal and oily skin; NOVENA POUDRE, for dry skin. Price \$1.00, \$2.50 and \$4.50.

A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c. stamp to cover postage.

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If you are a resident in any of the cities mentioned below Mme. Rubinstein refers you to her representatives there for any of her preparations:

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Philadelphia: Mme. Rose Schachman, 2536 W. Somerset St.
New Orleans: Mrs. C. V. Butler, 8017 Zimple St.



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Fashionette Invisible HAIR NETS

to keep it neat and trim. Why don't you try them?"

They are made of finest human hair in all shades, sterilized and specially processed for invisibility and exceptional strength.

Self-conforming, cap-shaped, or all-over styles. Sold in sanitary envelopes. Satisfaction guaranteed. At all good stores.

15c each—two for a quarter
White or grey—25c each

Colonial Quality
Samstag's New York
1200 Broadway

Furniture

of distinguished character, vividly recalling every historic epoch, is retailed at no prohibitive cost in this interesting establishment, devoted exclusively to Furniture and decorative objects.

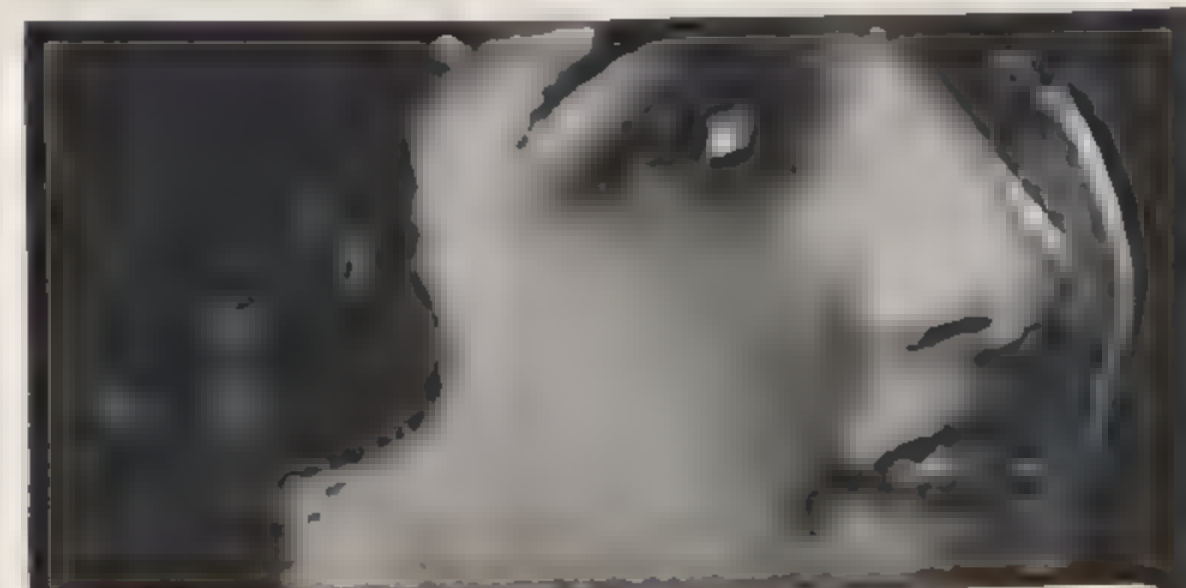
Two-score years of effort has developed our endeavor into an industrial art.

Suggestions may be gained from *de luxe prints* of well-appointed rooms, which will be sent gratis upon request.

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INCORPORATED

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—the comfort of having your hair stay beautifully dressed under the most strenuous conditions with one-third the usual number of pins. Five sizes. Sold everywhere, 5c and 10c packages.

HUMP HAIR PIN MFG. CO.
501 N. GOLDEN, CHICAGO

Linking the Government to the People

How often you hear people talking about the Government as if it were some big impersonal self-contained machine!

A machine that might, if you took the trouble to go to Washington and worked the right lever, drop you a favor just as a penny-in-the-slot machine drops a piece of chocolate!

Why? Our size, for one thing. Our conglomerate make-up for another. If America were the size of France, if we were a fused race instead of a confusion of races, if Washington dominated this continent as London dominates Britain, *then*—but why speculate?

None of those things is true; the National Government has apparently been growing *more* remote to the average citizen. Collier's shares with other observers the conviction that such a tendency must be combated energetically if America is to realize her democratic ideals.

We must create personal interest in affairs at Washington. We must convince thinking men and women of their influence on and accountability for our laws and policies. *That* is the remedy.

Who knows the exact nature of pending bills? The Hobson Amendment for national prohibition? The Susan B. Anthony Bill for national woman's suffrage? The Senate Bill for universal military service? Who is responsible for "pork"? Congressmen or the folks back home? Why do all efforts for a national program of governmental economy start brightly but fade away sadly?

To such questions as these, vital in bearing on our national life, Collier's "Comment on Congress" gives accurate succinct replies, week by week.

Who voted for and against Child Labor? Restriction of Immigration? The Hay Army Bill? The McLemore Resolution? It's a Congressman's vote on several bills, at intervals, that really tells what he is. Collier's Washington Bureau advertises each week in Collier's and sends free—to all who ask—roll calls on such important measures; copies of important speeches and bills; names of the men who are burying imperative legislation in committee.

Thus Collier readers have not only the stimulus for *thought* but also the tools for *action*.

And besides, Collier's Washington Bureau acts as a nonofficial publicity department for that vast quantity of literature which the Departments pour forth, but for which, queerly enough, the Government has provided no practical method of distribution! Live practical books and bulletins telling manufacturers how to organize cost systems, housewives how to reduce the meat bill, county authorities how to build roads, business men how to seek foreign trade.

Floods of inquiries pour into the Washington Bureau. Collier quotations are used everywhere in speeches, editorials and conversations on public affairs. Collier readers constantly testify to the magazine's creative power on their ideals of citizenship.

Thus Collier's feels that it is an important agency in helping destroy that dangerous impersonal idea of our Government—in helping link the Government back to the people.

This is another way in which Collier's earns the right to its title "The National Weekly."

This advertisement is the fifth of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY

Vogue's Value to You

is at its Greatest Now

Now begins the season when thousands of dollars—far too many to estimate—will be spent for clothes. Vogue's greatest value comes during these months, when you will be planning and buying your new wardrobe: For Vogue will tell you not simply what to wear, but what to avoid.

As we have remarked again and again, the successful gown is never too expensive; only those costumes that are bought and never worn cost more than the purchaser can afford. Therefore, in presenting our autumn program we wish still again to emphasize that these numbers, even more than others, are likely to save you hundreds of dollars by eliminating costly mistakes. Unless you receive Vogue regularly through the mail, tell your newsdealer at once to reserve these four numbers for you.

Forecast of Autumn Fashions

Sept. 15

The first authentic showing of the autumn mode appears in this Forecast Number of Vogue—a number indispensable to women who would be smartly gowned.

Even before the Paris Openings are held, the first dressmakers of France will hold a formal opening in this Forecast Number. More than forty model gowns will be shown, which, taken collectively, will determine the autumn mode.

With this Vogue in hand, you will be able to choose clothes that will hold their style long after the new fashions are exhibited everywhere.

Paris Openings Number

Oct. 1

This might almost be called the "all Paris number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this autumn, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor, the *succes fou*, as the French say. Naturally everyone is keen to know just which those models are, because of their pronounced influence on the winter mode. You will find these favorites fully described in this issue of Vogue with illustrations showing just how the newest sleeve, skirt and collar lines are achieved.

We know from experience that every one of these four important autumn fashion numbers will be sold out almost at once. To save you from disappointment, check this coupon now and hand it to your newsdealer, so that you will be sure of receiving your numbers—and receiving them promptly.

Smart Fashions for Limited Incomes

Oct. 15

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance! The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. Vogue's editors have selected from the thousand and one new models those most adapted to the woman who must spend her allowance wisely.

Winter Fashions Number

Nov. 1

The winter mode at its height—a leisurely, authoritative discussion, with full illustrations and descriptions of the late fall and winter models.

Gowns, suits, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the dressmakers and shops are offering.

Selected in the mood of the late fall, these models will include everything you will care to wear until next spring.

Please reserve for me as they appear, one copy each of the issues of Vogue
I have checked below:

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<input type="checkbox"/>	Paris Openings	Oct. 1	<input type="checkbox"/>	Winter Fashions	Nov. 1

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VOGUE

suggests

that before you spend a penny on your new clothes, before you even plan your autumn wardrobe, you consult these six great autumn and winter fashion numbers:

Forecast of Autumn Fashions Number — Sept. 15

The earliest and most authentic forecast of the winter mode, presenting more than 40 model gowns specially designed by the smartest couturiers of Paris, and shown for the first time in America in this issue.

Paris Openings Number—Oct. 1

The complete story of the Paris Openings, showing the successful creations of each couturier which, taken collectively, establish the winter mode.

Smart Fashions for Limited Incomes—Oct. 15

A careful selection from the thousand and one new models of those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

Winter Fashions—Nov. 1

Showing the mode in its winter culmination—charming models smart couturiers evolve for their private clientele.

Vanity Number—Nov. 15

Those graceful little touches that make the smart woman smart, where to get them and how to use them.

Christmas Gifts Number—Dec. 1

A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

During the very period when these numbers appear you will be selecting your fall and winter wardrobe, and paying hundreds of dollars for the suits, hats, gowns and accessories you select.

Why take chances again this year when by simply placing an order with your newsdealer for these all important issues of Vogue at 25 cents a copy, or for the six numbers \$1.50—a tiny fraction of your loss on a single ill-chosen hat or gown—you can insure the correctness of your whole wardrobe?

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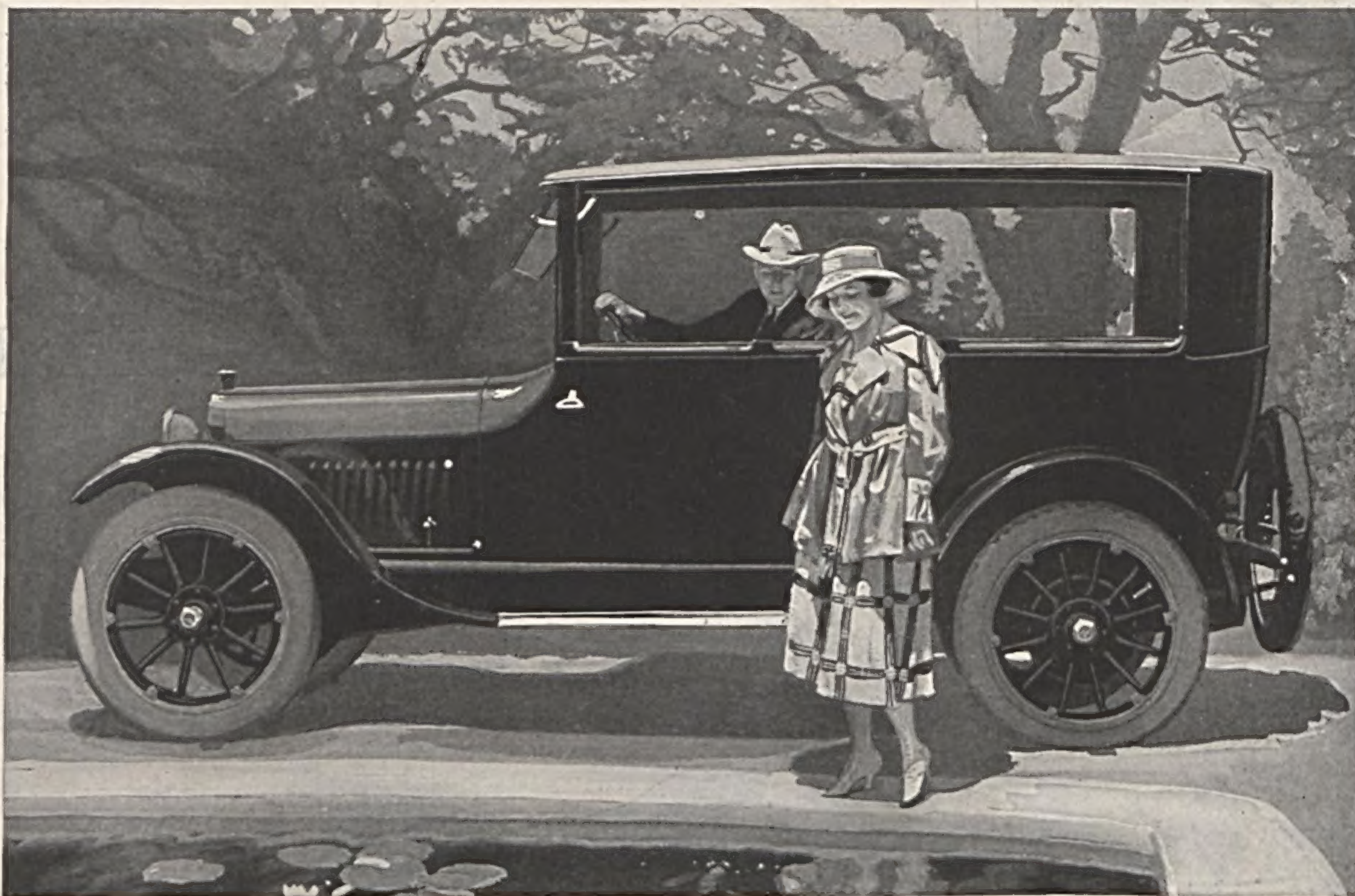
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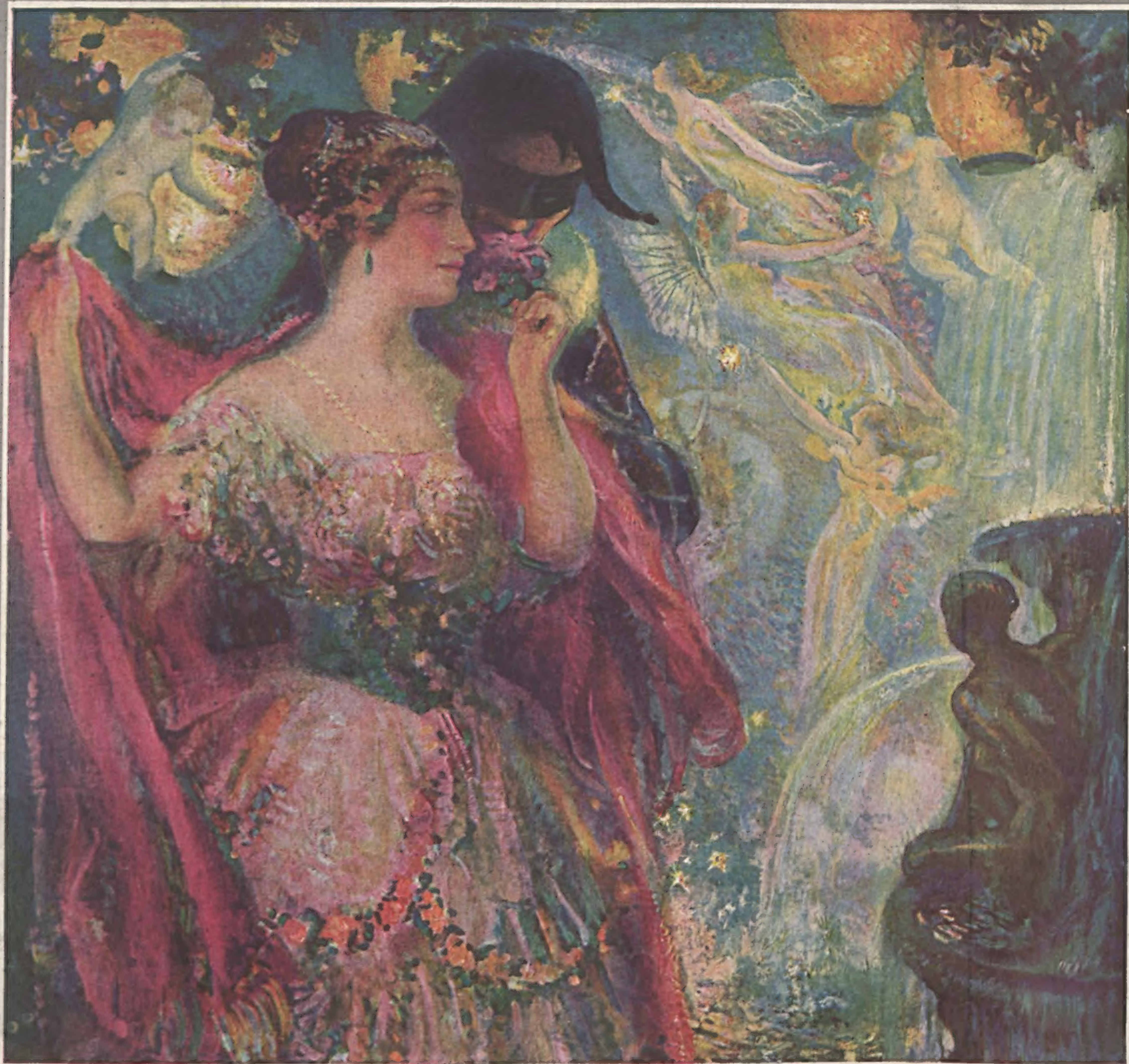
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